

# THE ETUDE



*Presser's  
Musical Magazine*



AUGUST  
1918



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# Secure More Pupils Next Season

## A Business Builder for Musicians

Some pupils come to you purely by chance. If you wait for all of them to come by chance you are looking failure in the face. The Business Manual for Music Teachers, by G. C. Bender, tells:

**How to Locate Prospective Pupils.**

**How to Secure Prospective Pupils.**

**How to "Follow Up" Prospects.**

**How to Hold Pupils.**

**How to Interest Parents.**

**How to Collect Accounts.**

**How to Give Pupils' Recitals.**

**How to Keep Your Class "Alive."**

In fact, this very practical book gives every sensible, dignified means that the active teacher can use to get ahead. It has helped many, many teachers who were in a rut and it will help you. The price is \$1.00. Send for a copy "On Sale." THE ETUDE also gives innumerable practical business hints to teachers. But of course the subject can only be covered exhaustively in a book such as The Business Manual for Music Teachers.

## Five Definite Summer Plans for Action

Summer is about the only time the teacher has to rebuild—to get a fresh start—to make new and better plans. Here is a page of help for those who do not know just how to take the first steps.

- I. RESOLVE TO START THE SEASON NEXT FALL PLAYING BETTER, TEACHING BETTER, with a larger class of pupils. A strong resolve backed up by continued determination often works wonders.
- II. RESOLVE TO POLISH UP YOUR OWN TECHNIC. Be ready to surprise your pupils with a new facility in playing. Make out a daily technical plan and live up to it. See Exceptional Material on this page.
- III. EXTEND YOUR OWN REPERTOIRE. Perhaps you have "gone stale" and do not know it. Work hard—master a group of new pieces and your whole next season will take on a new interest. See the list of new and attractive things on this page.
- IV. INCREASE YOUR WHOLE RANGE OF TEACHING PIECES. Just as the Merchant knows that it is suicidal not to have new patterns and new goods to display, the teacher should realize that in a community new and fresh teaching material is imperative. We knew of one teacher who boasted that she had taught Lange's "Flower Song" twenty-seven times in one season and she wondered why she did not get along.
- V. IMPROVE YOUR BUSINESS METHODS. Most teachers need practical advice upon this point.

Obtain all supplies early, especially this season. See Note at the bottom of this page.

## Better Methods Next Season

Freshen up your whole outlook on teaching. Get the ideas of others and digest them. Here are some books that are almost as good as a normal course for the ambitious teacher.

**The Education of the Music Teacher**, by Thomas Tapper, Price, \$1.50.

**Master Lessons in Piano Playing**, by E. M. Bowman, Price, \$1.00.

**The Leschetizky Method**, by Marie Prentner, Price, \$1.50. This book has a long section in text telling what Leschetizky used in preparing all his pupils.

**Great Pianists on Piano Playing**, by J. Francis Cooke, Conferences on the art with most of the foremost Pianists of the day, Price, \$2.00.

**Descriptive Analyses of Pianoforte Works**, by E. B. Perry, Price, \$1.50.

**Stories of Standard Teaching Pieces**, by E. B. Perry, Price, \$1.50.

**How to Play Well Known Pianoforte Solos**, by C. W. Wilkinson, Price, \$1.50.

## Works That Will Help You Rebuild Your Own Technic

**Czerny - Liebling**  
Czerny-Liebling—three volumes, Price each, 90 cents. The cream of Czerny's Studies carefully selected and edited by one of Liebling's best known teacher pupils. Daily work with a few of these will advance your technic surprisingly.

**Philipp's Works**  
Philipp's "Complete School of Technic" (Price, \$1.50) and The New Gradus Ad Parnassum, eight volumes, covering all of this method is one of the most distinctive and artistic of all. Four volumes. I, Two-Finger Exercises; II, Scales; III, Arpeggios; IV, Octaves, etc. Price, each, \$1.00.

**Touch and Technic**  
Mason's "Touch and Technic" follow the advice of Paderewski, Gabrilowitsch, Josefowitz, Liszt and others who realized that this method is one of the most distinctive and artistic of all. Four volumes. I, Two-Finger Exercises; II, Scales; III, Arpeggios; IV, Octaves, etc. Price, each, \$1.00.

## Mastering the Scales and Arpeggios

Mastering the Scales and Arpeggios, by James Francis Cooke. Price, \$1.25. Most of the world renowned teachers have depended upon Scales and Arpeggios to form the background of technic. There is nothing like a good drill in them to give new life to sluggish playing. This work covers the entire subject from A to Z.

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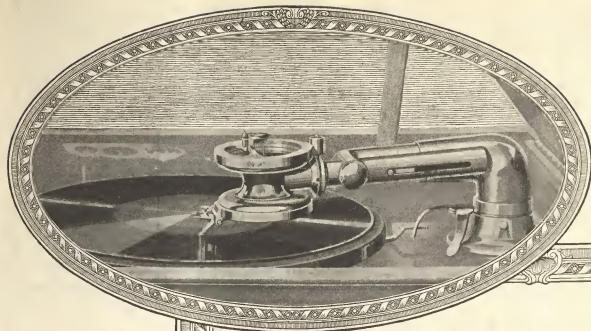
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# THE ETUDE

AUGUST, 1918

VOL. XXXVII, No. 8

## The Test

"Who's who in America," is a standard work presenting the names of thousands of Americans who have risen to positions of prominence in all manner of occupations. There are, of course, large numbers of very worthy people who have not been included in the book although the compilers have been very anxious to make their publication as exact and comprehensive as possible.

Our point to the readers of THE ETUDE is that a survey of the pages of *Who's Who* conducted some time ago by the publishers makes very clear that the majority of men and women of prominence in America are those who have had the advantage of a good education. The actual figures are very surprising. Out of 15,591 names, 8,938 were college graduates, 2,049 attended college but did not graduate (total collegians, 11,007), 2,003 were educated in academies, seminaries, etc., 926 entered life at the end of their high school or normal school studies, 1,555 at the end of their public school studies, and only 67 could be classed among those who could be called self-taught.

It often happens that some giant soul kept down by circumstances can fight his way up to the top and declare proudly that he is "self-taught." The figures above, however, show that if this proportion applies to the country as a whole, it pays and pays enormously to get a good education. Music students should think over this matter very carefully. Never neglect your general education for anything else. Most of the great masters have been exceedingly well educated men. Wagner, who was self-taught in music, has a fine schooling in other fields, Schumann, Mendelssohn, Brahms, and, indeed, the greater number of the illustrious, have been well educated. God bless the teachers! It is they who are leading the world to higher and nobler altitudes.

"This education forms the common mind,  
Just as the twig is bent the tree's inclined."

—POPE.

## Possibilities of Negro Music

Why is it with our immense Negro population that we have yet to produce a Negro composer whose achievements rank with those of Coleridge Taylor? One answer is given in *The Southern Workman* in an excellent article by R. Nathaniel Dett, of Hampton Institute, himself a musician of pronounced gifts. He gives the following reasons why more has not been accomplished by Negro musicians:

1. "General indifference, amounting almost to contempt for things of native origin, and a slavish admiration on the part of American composers, critics and to some extent, publishers for European ideals in music and art.
2. Lack of proper musical and academic training among Negro composers.

3. Lack of literary masterpieces on Negro themes which might furnish librettos or programs and which would be sources of inspiration for great idiomatic musical works.

4. Lack of time for racial study and composition on the part of Negro composers.

The writer asks "if Dvorák, Busoni, Coleridge Taylor and Laparra, all foreigners, could discover in America, after only a few months sojourn, enough native material for a symphony, a piano concerto, an oratorio, a great quantity of salon music and an opera, it is rather safe to conclude that if American com-

posers themselves have not found home inspiration for similar works, defective eyesight rather than the lack of well-spring from which to draw must be to blame."

Americans are proud of the genius of Harry Burleigh, whose songs, notably *Jean*, have been sung with great success by thousands. His greatest successes, however, have not been upon negro themes. He has written some very beautiful numbers in oriental types but it cannot be gainsaid that if he had had enough leisure during his life to have continued his studies (he was a pupil of Dvorák), and to have devoted time to research work his great genius would have developed something from the rich folk music of the American negro akin to MacDowell's *Indian Suite* or Coleridge Taylor's *Humana*. Let us hope that he and other American negro composers will work with such an object in view instead of following alien models.

## Definite Progress

The old geometrical proposition, "A straight line is the shortest distance between two points," is perhaps the very essence of all the modern principles of efficiency. It is very easy to ramble hither and thither in the pursuit of an object, but definite progress is that which follows the straight line.

The difficulty with most students is that they cannot see the straight line. Music is such an enchanting work, that even when they are supposed to be working many students waste time in apparently harmless but really very trying fashions. If you want to improvise or explore new music books, don't take your practice hours to do it.

The practice hour should be a straight road to a definite end. Set down those things which should be done and strive to do those things and nothing else. It is all very simple if you get the spirit of the thing.

For instance, if you are starting out to find out what a Fugue is, you will have to comprehend in order, the meaning of

Subject,  
Answer,  
Counter-subject,  
Real Answer,  
Tonal Answer,  
Episode,  
Stretto,  
Pedal (Organ-point).

Then you will have to be able to recognize  
The Exposition (the original entry of the subjects),  
The Middle Group (in free style),  
The Final Group (various forms of stretto, etc.).

With this simple outline your next task is that of securing some very simple fugues and applying your knowledge to the understanding of the form of the fugue before starting to master one. If you want to go further get some such book as *Higgs' Fugue* and read as you work. Some things will baffle you, of course. You will wonder, for instance, where the counter-subjects are in eighteen out of the "Forty-eight" famous Bach fugues. As a matter of fact Bach did not see fit to introduce regular counter-subjects in eighteen of his *Well-tempered Clavichords*. There are thousands of students who would be immeasurably proud to master the art of playing fugues. Definite study along one line will place them in the possession of the ability. This means that when one goes out for Fugue it is best not to have one's mind full of Sonatas and Nocturnes.

## How Beethoven Worked

COMPOSERS have differed from each other in the matter of routine. Schubert, we know from the best testimony, would sit down and write a composition from beginning to end, with very little memory of what he had written, on one occasion failing to recognize a song of his own which a friend had made a neat copy. Mozart, on the contrary, worked over his compositions mentally until they were complete in every detail, after which his writing them down was merely a mechanical or clerical task. Chopin, according to his friend, George Sand, worked largely at the keyboard. In Beethoven's case, however, we are so fortunate as to be able to trace the workings of his master mind from the first germ of an idea, up to the finished and wonderful form in which he finally would leave it.

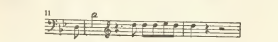
In many cases, the first sketch is of so unpromising a nature as to excite a musician's surprise that anything could be made of it. Improvements soon follow, the idea showing growth, as of a plant from the seed. We can follow every step but the last, between the most highly-developed sketch and the finished composition, there is "a great gulf fixed," which only a genius could cross, and cross unscathed.

## Beethoven's Sketch Books

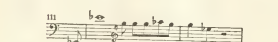
Beethoven kept little blank books of music paper in which he jotted down musical ideas as they occurred to him; also, from time to time, sketching improvements in the ideas as might occur to him. There are several such books still in existence, and we are able to present typical examples for the good of great interest. Take for instance the grand and intricate beginning of the great *Sonata in B flat, Op. 106*. The earliest form was this:



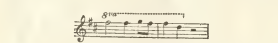
which was presently changed to



then



and lastly (as regards the sketch-book) to



Now turn to the completed sonata, and see what a genius like Beethoven made of this originally rather unpromising idea.



It would be incorrect, however, to entertain the thought that Beethoven took a commonplace theme and turned it into something worth himself by dint of laborious fusing. That would be as far as the mark as to imagine that an architect designed a great building by first erecting a scaffolding. It is much more probable that the ideas of the late genius wished to compose were present in his mind as a definite whole, and that these sketches of themes were merely the gathering of such material as would work into this larger idea. Any composer who has himself worked in the larger forms will understand what this means; to others it may be a difficult matter to explain more intelligently.

## Sketches of Titles and Directions

Although not of equal importance to the art of music, it is highly interesting to observe how this same habit was followed by Beethoven in the matter of titles and explanatory text, on the few occasions where such was demanded. Thus, in the case of his *Pastoral Symphony*, we find the following variety of inscriptions which in turn suggested themselves to him:

"The hearers should be allowed to discover the situations."

"Sinfonia caratteristica, or a recollection of country life."

"A recollection of country life."

"All painting in instrumental music, if pushed too far is a failure."

"Sinfonia Pastorale. Anyone who has an idea of country life can make out for himself the intentions of the author without any titles."

"People will not require titles to recognize the genuine intention to be more a matter of feeling than of painting in sounds."

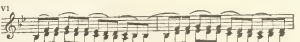
"Pastoral Symphony: no picture, but something in which the emotions are expressed which are aroused in men by the pleasure of the country (or), in which some feelings of country life are set forth."

The form which he ultimately adopted for the title is this:

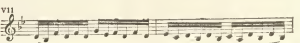
"Pastoral Symphony: more expression of feeling, than painting."

## The Song of the Brook

The second movement of this symphony is entitled *By the Brook* and is based largely on the following motive:



and its variant:



It will be interesting to compare this with his record of the actual sound of running water, in a sketch book dated 1803 (five years earlier than the completion of the *Pastoral Symphony*).



Be the more water the deeper the tone.

It is said that a certain great painter was once addressed by some callow amateur critic: "Why, Mr. X, I can't see all those colors in the landscape." "No," responded the artist, "but don't you wish you could?"

It is said that a certain great painter was once addressed by some callow amateur critic: "Why, Mr. X, I can't see all those colors in the landscape." "No," responded the artist, "but don't you wish you could?"

## Gounod's Romantic Philanthropy

ONE night near the middle of the last century, three lively young students were strolling along a Paris boulevard in quest of exercise and recreation. In the course of their walk they came across an old man who was playing a violin he was almost too feeble to manage. The generous young fellows went down in their pockets, but the whole trio could only raise a few cents and a piece of rosin.

Thereupon one of them proposed to take the old man's violin and accompany the voices of his companions. No sooner said than done. Commencing with a solo upon the theme of the *Carroll of Venice*, came a favorite cavatina from *Dame Blanche*, sung in such a manner as to keep the audience spell-bound; and yet again the trio from *William Tell*. By this time the poor old man was galvanized into life and activity by the artistic performance. He stood erect, and with his stick directed the concert with the authority of the practiced leader. Meanwhile contributions of gold and silver rained into the old man's hat.

To his astonished and grateful listeners, he knew the name of Faith, and from the others the response of Hope and Charity. "And I," said the poor old fellow, "used to direct the opera at St. Lazarus. You have saved my life, for now I can go back to my native place, where I shall be able to teach what I can no longer perform."

The young violinist was Adolph Hermann, the tenor was Gustav Roger, and the originator of this charitable scheme was Charles Gounod.—From *Life Stories of Great Composers*, R. A. SATTERTHWAITE.

## The Reflection of Neatness

By L. E. Neuler

Upon coming near a certain piano and music cabinet some time ago I was literally forced to stop and size up the prospect. The piano was loaded with every available spot with all manner of music; the music overflowed the cabinet onto the floor, yet there was sufficient room for it all inside. Order was chaos. Nothing was in its proper place.

To make the matter worse, the fault was all my own. Instantly came the thought—what would a strange thought? Wouldn't my ability be rated in accordance with the manner in which I kept my music in its surroundings? I often take the measure of other persons' neatness of dress and general appearance. Never before had I realized what force neatness and order might have in the general character of work done. If I ever could expect results from work it was surely my fault if order was not in it as well as heaven's first law.

At some time before I had all that mass of music carefully placed where each sheet and book belonged. The piano presented an entirely different appearance. All music not actually in use was carefully placed in systematic arrangement where, at a moment's notice, I could find exactly what I desired without rummaging feverishly through all the music that formerly filled the piano.

Yes! The result was entirely satisfactory. The stranger was now welcome to enter my doorway and size up the situation. The best part of the change reflected itself in the feeling of better work that I knew I was doing, because the confusion of no system had given over to a definite aim of one thing well done at a time, and that done in a careful and well-ordered manner.

## The Sense Touch

By A. Eaglefield Hall

THOSE eminent blind organists, Mr. Alfred Hollis and Mr. William Wolstenholme, prove the marvelous perfection one can attain by the sense of touch alone; and pianists like Paderewski, whose hands are so small, always seemed round to the audience as he plays, and Hamburg, Myra Hess, and others who concentrate on a cornice of the concert-hall, must have acquired this facility to a large extent. It is worth while to experiment on tactile lines by playing pieces in the dark.

In the direction of acquiring a full, rich, singing tone, the sense of touch plays a vital part, for it is that which informs the mind of the relative level of resistance. For all those wide downward slips in bass notes (such as occur frequently in dance music) the initial assurance of the touch-sense is invaluable.

There is another sense which is applied to that of touch in some subtle way which I am unable to define—namely, that of space-measurement, or judging distance. It plays a great part in all the "touches"—finger, hand, and arm—and is required at its fullest in the playing of quick, loud staccato chords from the arm.

## The Sense of Measurement

Try this simple experiment. Seat yourself at the piano and test your correct seat by placing each hand on the nearest shoulder of the keyboard. Close your eyes and locate the C 2 by the touch-sense alone. Then practice striking intervals, seconds, thirds, and so on, in various parts of the piano by the sense of measure.

For the initial location of a note, at first the edges of the fingers are great. Sensitivity is modified, under the intelligent, sensible, reasoning action of the fingers. It can be firm, mellow, energetic or brilliant. The tone can vary its tint infinitely according to the organism of the artist, according to his open-hearted or dreamy nature, according to his more or less impressionable character, according to his impulsive or reflective temperament. A short, fat hand; a long, fine hand; a hand bonny or brutal, have not at all the same tone. But the spirit of observation, coupled with intelligent work, can always modify the native dispositions.

The following list affords the titles of a few pieces where trying legs and hand-crossing occurs frequently: BEETHOVEN: *Rondo (Waldstein Sonata); Scherzo (Fantasy-Sonata in E flat).*

CHOPIN: *Polka in G major.*

DEBussy: *Clair de lune.*

ELGAR: *Elaine in D flat (Three Concert Studies).*

FRANCK: *The Scarlet Cherubim (Decorations).*

FRANCK: *Pieces froides—The Musical Record, London.*



## What Gives Brilliance to Pianoforte Playing?

By M. ISIDOR PHILIPP

Professor of Piano Playing at the Paris Conservatoire

The following article was written at the suggestion of the Editor of *The Etude* for a very specific reason. Three years ago a young Brazilian pianist, Guimaraes Novas, made her first appearance in New York City, along with the usual number of young pianists who chose the metropolis for their debut. The day after her name was heralded in all the New York papers as "the second Carmen." Since then she has made two highly successful tours of America. Her playing was distinguished by unusual brilliancy. When we learned that M. Philipp, who has written so frequently for *The Etude*, was her teacher, we asked him to prepare a special article upon the subject of "What Gives Brilliance to Pianoforte Playing." The article follows:

It is a very common error to believe that the quality and power of tone—the brilliant quality—depends solely on the perfection of the instrument on which one plays.

On certain pianos the tone is more or less ready-made, say some. How false! Listen to Busoni or Paderewski, Hofmann or Guimaraes Novas, and you will be ready to give due credit to the difference in the quality of the sonority of the virtuosos. No! Each artist has his own sonority, which is, so to speak, the reflection of his own mind, the manifestation of his personality. The conformation of his hand; the nature of his bone and muscle; the fineness or hardness of the skin; the form, tapering or large, of the tips of the fingers; the temperament of the executive, all have their influence on the quality of tone obtained by the virtuoso.

"Touch" is a matter of great refinement in tone production, which can only be developed to perfection through hard work. The gradation, the variety of tone, is one of the greatest difficulties of the piano, and also one of the qualities which one should seek to acquire if one has the ambition of true talent. Tone, then, is by no means something ready-made. The method employed to make the piano speak under good conditions varies sensibly according to the nature of the keyboard action—whether it is light or heavy, whether it is prompt or sluggish in the impulsion of the hammers and their return to their point of departure. The finest grand pianos respond in the most docile way to the most delicate pressure of the fingers. But one does not always have perfect instruments.

A too great ease in going down, a too great sluggishness of the keys, the non-flexibility of the mechanism are all to be taken into account equally in playing. It is true that a very clever pianist will find ways and means to deal with an imperfect instrument by modifying his execution. This absolute command of the keyboard is, however, very rare.

## Dynamic Signs Have a Relative Not a Positive Value

The signs indicating the accents which modify the tone, accentuating or diminishing its sonority, have not an absolute significance. Their interpretation varies in accordance with the character and movement of the piece, and, above all, the particular expression of each phrase. A *sf* in a passage of sweetness will evidently be less forceful than one in a passage of strength.

The signs are the same, but the manner of expressing them varies according to the character of the piece which one interprets, be it tranquil or passionate, sweet or brilliant. We repeat then: Sonority is modified under the intelligent, sensible, reasoning action of the fingers. It can be firm, mellow, energetic or brilliant. The tone can vary its tint infinitely according to the organism of the artist, according to his open-hearted or dreamy nature, according to his more or less impressionable character, according to his impulsive or reflective temperament. A short, fat hand; a long, fine hand; a hand bonny or brutal, have not at all the same tone. But the spirit of observation, coupled with intelligent work, can always modify the native dispositions.

## Do Not Force the Tone of the Piano

One should not demand of the piano more than it is able to give. Our modern instruments offer extraordinary and sufficient resources. To play louder than

one should is to affect the carrying power of the tone unfavorably. A singer who yells to make himself heard any better than one who keeps close to the natural volume of his voice. The tone becomes harder—yet thrills less and is wanting in intensity. If one allows himself to follow the example of certain virtuosos in giving free rein to what some call "temperament," one may succeed in "making an exhibition of himself" but not an exhibition of fine piano-playing. This is not brilliant playing.

In other respects *nuances* play a most important rôle. One should submit to the indications of the author whose works he is supposed to interpret. Variety,



prets. Playing, which is brilliant without expression, without style, produces no effect. "Style adds a perfume to the work," a certain master has said.

## Touch and Tone

But we arrive at length at the manner of working at tone which alone gives to play brilliancy. The nature and intensity of sonorous vibrations is directly in rapport with the impulsive force which gives rise to them. Such is the point of departure of the art of sonority. In imitation of the violinist who modifies the strokes of his bow, the pianist should modify his articulation. But in front of the body, the arms must be supple and free, the hands light. Notwithstanding this, the fingers should keep a certain firmness. Prolonged slow practice imparts a certain sureness. That is the ideal of all executives, as a lack of sureness is something hopeless.

## Slow Practice Cannot Last Forever

But this slow practice is not practical for constant use. The changes of accent, the modifications of rhythm and modifications of tone going from *f* to *pp* and passing through the intermediate *nuances* *mf*—*mp* and *p*, are to acquire rapidly. Reflective and intelligent work will give them this precious result: *tone and rapidity*. The slower one practices, the more one must articulate; without violence, of course, but kneading the keyboard: the more one approaches rapidly, the less one must articulate. One ought to be able to play each technical passage even faster than its real movement. One should master the technique for the sake of being able to play musically.

## Material for Technical Practice

To acquire brilliancy, the study of scales and arpeggios (both with the regular fingering, and with the fingering of all the keys of the keyboard) is absolutely necessary. It will be of benefit to work rhythmically, and with all possible different numbers. I counsel also the practice of thirds; sixths; hands crossing; one piano after the other; one hand *staccato*, the other *legato*. In one of my articles, *Essay on the Scale*, I have indicated a rhythmic manner of working which can also be applied to arpeggios and which will give certain results.

## Importance of the Pedal

The correct and clever use of the pedal is also of great importance for brilliant playing. The pedal, on the one hand, gives force, glitter, fullness, richness; on the other hand, sweetness, charm and grace. But, on the contrary, to employ the pedal falsely has for its effect the opposite: the effacement of clearness, confusing the design of the melody and making trouble with the harmony.

The pedal has been styled the soul of the piano. There is something of truth in this application. The pedal helps to banish from the piano tone its quality of *dryness*. Well employed, it permits one to draw from the piano a series of the most charming and least weary musical effects. The damper pedal (mis-called "loud pedal"), the soft pedal (*una corda*) alone, or the two used in combination, modify the *nuances* which a pianist of talent obtains from the piano. The pedal, properly used, depends on the sensibility of the ear, the taste, the spirit of the virtuoso. In general, one may say that any playing which does not sound very clear has too much pedal. The employment of the pedal must be in proportion to the contents of the work interpreted, with the personality of the executant, with the perfection of the instrument, that it is difficult to give absolute rules.

## Objective Correctness Not Sufficient

The best photographs have one fault which excludes them from the domain of art. They have not been thought and felt. Music has also her photographers; they are the pianists who reduce themselves to nothing more than the objective mind which operates in place of the soul which feels, the intelligence which inter-

## "Is Standardization in Piano Technique Really Worth While?"

By Allen Spencer

The standards of piano playing, in our country, have raised so immeasurably during the past generation that it becomes incumbent upon the teacher so to organize his plan of work that no time is wasted upon non-essentials. The student must not alone have a comprehensive mastery of all forms of technique but must have, as well, a repertoire of such scope and seriousness as would have been considered impossible even a decade ago. The pupil who goes to fill a college position of moderate importance must to-day play, and play well, compositions of real importance and musical worth. A few salon pieces, no matter how masterfully they are played, are no longer sufficient to meet the prevailing high standards of music in college life. After an experience of over twenty-five years in fitting students for such positions, the writer is prepared to state with considerable authority that few pupils ever give the so-called "advanced piano teacher" more than three years of their time to fit them for their life work. More frequently he is given a much longer period, and most of these pupils come to the large musical centers, for advanced study, with a certain amount of light facility, little musicianship, no well formed habits of study, no real muscular development, and without the semblance of a repertoire. It will be easily seen that the teacher has no time to waste if he is to give the student a chance to attain a professional position and earn a livelihood.

In all of these requirements there are none that can be set aside to wait some future period when there shall be more time. They all must be started together and kept going as long as possible. The piano teacher must be partially handed over to the teacher of musical theory, but not entirely. The piano teacher must keep a constant supervision of this side of the work, and make sure that it is absorbed into the student's mind at every moment. Muscular development is a process of long and slow growth, hence the pupil must be set simple daily tasks at which he is to work doggedly—week in and week out—without any thought of the value of the valuable lesson time. If the pupil has been taught orderly habits of thought and knows how to concentrate on his work it is a simple matter to form right processes for careful practice. Most of the time the piano teacher has to organize and keep in order whatever mental and concentrative work the pupil can be induced to do. The repertoire work must start from almost the first lesson. No matter how clear and simple the material must be to meet the needs of the pupil there is something of real musical worth which may be used as a short number in a recital program later that can be made to serve the double purpose of pedagogy and of repertoire. Many modern piano teachers entirely brush aside the wide range of etude literature of the Czerny-Clementi type as too unmusical to be of use to the student. This is a very serious error to be a little extreme. A few may be of great practical benefit in building up weak spots in the pupil's technical equipment and for a certain type of student the memorizing of a study like the Czerny Op. 740 No. 5 may be a harder mental task than learning Bach. Outside of this special work of this kind there is no need for the pupil to learn other than the best in piano literature. It would seem impossible therefore to formulate any system which can be applied to all pupils alike in any branch of the study, outside of the building up of physical side of the playing. All hands have the same number of bones and muscles and hand gymnastics can be worked out to advantage in the same way by a class of pupils who may widely differ individually in musical talent and mental equipment. The arm must be both completely relaxed and responsive to the slightest command as a whole or in movements of its separate joints. The hand must be built up and stretched and the fingers made strong and independent. The muscular and nervous action that governs the scales and broken chords and arpeggios must be established. The hand, wrist and arm must be able to combine to resist the impact with the keyboard in octaves and chords. All of these principles may be successfully formulated and taught, but they are not technique; they are the machinery which, combined with brains and musical intelligence, may sometime produce a genuine interpretative technique. The higher development cannot be formulated; it requires, for its working out, the greatest skill and experience from the teacher and enthusiasm and unremitting industry from the student. Musicianship, finely poised sense of hearing, imagination and

poetry all have their part in this phase of study which may be made into a period of great stimulation to teacher and pupil alike.

The place held by music, as a necessary part of life, is now so definitely established to need any argument in its favor. Therefore the effort to translate the master-works for the piano into palpable sound may become a purpose of the highest earnestness and nobility. It is in the accomplishment of this purpose, with even a few of his many pupils, that the piano teacher finds the reward for all his labor.

## How Much Value Do You Receive From Your Practicing?

By Joseph George Jacobson

DURING the years that I have been teaching, I have watched many pupils who toil and wear themselves out by drilling and drilling year in, year out, over the most monotonous exercises, who wade through innumerable technical studies and etudes when it seems to me they could acquire what they seek—technical skill—in half the time and save their nerves, health and above all their natural talent, a gift from a higher power.

A good teacher should always aim to see that his pupil obtains the highest value possible from the time allotted for his practicing. It is not the amount of time spent in practicing, even if conscientiously done, but how much profit he derives therefrom. I quote a few examples that have come to my notice. I quote a young American girl who was brought to Berlin during my sojourn there to study music. She was then 17 years of age, overflowing with vitality and enthusiasm and undoubtedly possessed of a high natural talent. She came, shortly after her arrival, and enjoyed listening to her, as did everybody else. To be sure there were many faults to be found, but her interpretation of the compositions she played showed technical skill and was most interesting. "All she needs is to have her technique developed more" was the verdict of the majority. She set to work—no, not to work, but to toil. For three years she drilled four hours in the morning and two to three hours in the afternoon. She had the physique and the will-power. I heard her again after three years of hard labor. Her technique was wonderful, she played the same works I had heard her play before, flawlessly, but where was the soul, the charm of her individuality? It had flown away while watching only the mechanical part of her work. Those who were so interested years ago now hardly listened to her. She did not amount to much.

### Excessive Speed Not Altogether Good

What does it matter if you are able to play a few dozen notes more in a minute than another pianist does? if the *Perpetuum Mobile* by Weber is played  $\text{♩} = 160$  or  $\text{♩} = 170$ ? Has the *D flat waltz Op. 64* by Chopin ever charmed when played in a minute, compelling the beautiful middle movement to be rushed through as if driven by demons?

I do not condemn the technical books. They all contain a world of good, but too much of them, at the expense of the mental development, is detrimental. The secret is, how to obtain the maximum of economy in time and get the best results. Technique is necessary.

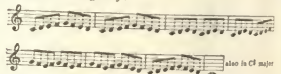
### Exercises That Hit the Right Spot

Take for example the scales. They are of great value and should be played every day. But have you considered that the strong fingers are used nearly twice as much as the weak ones? Take the C major scale through two octaves. The fourth finger is used twice as much the only one, and it is known that a stronger muscle develops faster than a weaker one does in comparison to its size. To overcome this weakness it may be to a waste of time here, I teach the scales that begin with a white note as follows:



It will be seen that the weak fingers receive their share of work. For advanced pupils, try all the scales with C major fingering. For every lesson, the pupil should bring (1) one Scale played as above with different accents, (2) the Arpeggios with similar value of accent, in three positions, (3) Broken Chords, (4) Dominant 7th Chord in various forms, (5) Octaves, (6) Two-finger exercise, the value of which is well demonstrated in Mason's *Touch and Technique*, (7) Thirds. The metronome should be used according to the advancement of the student. Then, from the great advancement of the pupil exercises to overcome masterworks, invent for the pupil exercises to overcome weaknesses. To follow a certain method is ridiculous. There is no such thing as a method for all. Leschetizky scorned the idea and laughed at teachers following the "Leschetizky method." For beginners, however, it is well to use one of the standard books. Theo. Presser's *Beginner's Book* and Satorio's *Introductory Four-Hand Album* have given great satisfaction in my studio. To become well acquainted with scales, etc., I know of no more useful work than *Scales and Arpeggios* by James Francis Cooke.

Has your ever stopped to consider how much benefit a pupil can derive from the following simple exercise, if played intelligently?



(1) Very legato. (2) Finger staccato. (3) Wrist staccato. (4) Pedal staccato. (5) Wrist staccato. (6) In thirds. Lastly, use the same exercise with the Dominant 9th Chord: G, B, D, F, A, which will serve well to develop the stretch of the fingers.

## The Music Teacher Worth While

By T. L. Rickaby

WHAT must one look for in a teacher? What must one expect? What ought one to expect? It is reasonable that there should be some standard by which one could gauge the returns for the money and energy expended. Well, unless you take with you the capacity to learn, the willingness to work, and the ability to think for yourself, you may go to any teacher, however eminent he may be, and whatever he may teach, you will not charge for his services. The fact that indifferent performers have produced great artists, and that many famous musicians were indebted to unknown teachers for the best that they possessed, is ample proof that there is another side to teaching besides professional nerve and technical skill. Ask these questions: Does the teacher inspire you to greater effort? Does he point out the best way to reach the goal? Does he, at every lesson, give you something by means of which you can help yourself if you never return? Does he lead you to the mountain top and enable you to look over a wondrous realm which he may not enter himself but which may be yours if you follow his guidance and precepts? Does he keep himself in the background and cause you to focus your mind and work on the really great ones in music and make them your own? If these questions can be answered affirmatively lesson from such a teacher are cheap at any price.

AUGUST 1918

## Are We Cutting Off Our Musical Noses?

Mr. Harold Bauer and John Luther Long  
Join in a Most Interesting Musical Discussion

THE ETUDE, since the beginning of our participation in the world-war, has consistently and energetically supported every possible means for directing and mobilizing the forces of American musical activity toward helping in the great battle for humanity. It is not necessary for us to proclaim our Americanism. That, we trust, has been too evident indeed to be concealed. THE ETUDE is most anxious that its readers may form their own opinions upon important matters of the present and the following is presented for that reason. There is no impediment to intellectual progress like prejudice. We must see both sides of every question. To admit that one may be wrong, is usually one of the first signs of mental awakening.

At the seventh annual dinner of the Philadelphia Music Teachers' Association, held in June, at the Bellevue-Stratford Hotel in Philadelphia (a dinner held to aid in mobilizing musical interests in America, to help in winning the great war), Mr. Harold Bauer, in a short address which made a deep impression.

Mr. Bauer is, as is generally known, of English birth. Much of his life has been spent in the United States. His sympathies are universal. Since the beginning of the war he has worked unsparingly and produced large sums of money for the Parisian musicians, afflicted by the war in Paris (L'Alma Affetueuse aux Musiciens). His judgment upon such matters is obviously unbiased.

In his remarks at the dinner mentioned,—remarks that were warmly applauded by many of the hundred and fifty leading Philadelphia teachers,—Mr. Bauer said that he hoped that Americans might be spared placing themselves in a position of discarding music of the great masters of Germany of the past. This, he said, would be merely cutting off our noses to spite our faces. He intimated that if our enemies in Europe could have the satisfaction of cutting off our noses, it would not disturb them in the least.

## What Shall We Do with German Music?

By JOHN LUTHER LONG

Being diligently fitting our companion eyes with film-musical spectacles, until now that communication has ceased we are obliged to fit ourselves with our own spectacles. And, heavens! what a difference! We now see that there is absolutely nothing Germanic about us which we cannot do without—INCLUDING MUSIC.

There! I know the heresy I will be accused of for that! But it is coming and we may as well face it. In another year or two there will be as little German music in America as German speech. The Chicago and the Metropolitan Opera Companies have already said the word which to the wise is sufficient. And just as we are pleasantly surprised to find that we get along nicely without music, we will be surprised to find that we can get along without German music. Instead of the German language we are going to teach the more useful, to wit, French and Spanish. Instead of German music, we are going to have French, Italian, Russian and American music!

And, as I said before, referring to the latter statement, we must keep on in the creation of American music. I sincerely believe we are at the spot where not only music but all other art will find its peace—pride or hate.

## Riches No Enemy Can Take Away

By AN AMERICAN

armies of millions could take them away from us. They are not the products of any enemy, as the masters who wrote them were, first of all, the friends and benefactors of all humanity. To consider them as an enemy product would be analogous to refusing to recognize the fragrance of a rose grown on enemy soil. The rose is not responsible for the place of its origin. Shall we cultivate the love of hate to the point that we condemn in our enemy or shall we conduct our battles so that the world will forever recognize Americans as fighters who wage war as men should make war—fighting and not by making the enemy's life suffer? Anything that in any conceivable way might give military or physical aid to the enemy should at this time be cut out, root and branch. If it were possible for the music of the masters to do this the writer would be the first to condemn the music of the masters. The psychology of the mass is, however, unthinking, and

THE ETUDE desires at all times to present both sides of every important question and present them without bias. It is fortunate in having the negative side presented by Mr. John Luther Long, the distinguished author and dramatist of *Madame Butterfly* and other works. Before him, literature has been a profession. Mr. Long was known solely as an attorney and his case as he presented it, is an interesting and decided one. Mr. Long was also present at the Music Teachers' Dinner in Paris, Bauer, in his address, did not mean to infer that all music was born in Germany, but he did refer to the music that was born in Germany. Mr. Long's attitude on German art is that of many in America. In several American communities, notably Pittsburgh, music of German and Austrian composers has been publicly debared and the step has met with warm approval from many in those localities. With warm approval taken in different parts of the United States, makes this discussion of peculiar interest at this time.

For nothing can possibly be expected from the monsters who are murdering and devastating ART as well as HUMANITY in Europe. They are contented to do that work. All this will be very good for us. For the above said spectacles with which Germany has so carefully fitted us, have prevented us from seeing better things elsewhere which we shall see in time.

An important Berlin newspaper said, the other day, that not all the Ukrainians and other acquisitions in the East could make up for what Germany has lost in America. It is said that forever hereafter Germans and German things would be anathema in America. There could be no commerce between the two nations. America would buy nothing in whole or in part German. She would, probably, not find a place to most of the ships which she might send to us. Her ships and docks had been taken. This, I believe to be an accurate prophecy. And I believe further, that it will include all those things which we have, often erroneously, thought to be "German Art." It is not impossible that in a long time we may come to admit that "German Art" is like "German Silver" and that that golden yardstick which the ALL-HIGH GOD sent us with his image and superscription—power!

everything bearing the enemy label is tabooed, even though men of freedom and Wagner made great sacrifices for Democracy when many of the ancestors of those who now stupidly protest against them were wretched scoundrels to an autocratic system. Let us keep our senses. One cannot make white black through prejudice or hate.

In England and in France there was the same upheaval of bitter attacks upon the music of the war broke out. It took nearly a year for the music to recover. Now in France the leading musicians are counting carefully on the new special French editions of Bach, Beethoven, Mozart, Schumann. That is legitimate commercial warfare, and it is easily conceivable that the enemy's greatest loss, aside from her man power in this war, will be that her industry, the first to come to terms in developing, the being demolished, and in their stead are being built

industries in the allied countries that will take their place.

After the war the number of works which were formerly published only in Germany will be published in all parts of the world in superior editions. A victory of this kind is one which must not be belittled. Even before a shot was fired on the Belgian border the enemy suffered hideous economic loss of industrial potency—a loss irrecoverable and unforgivable.

In England during the past two years concerts of music containing works from the great masters of the enemy countries have been incessant. At the same time there has been a highly praiseworthy effort to develop the work of contemporary British composers. This is also the time when American composers of the present day should have fresh opportunities. Let us hope that the great stress of the times which has already produced some popular songs of great merit in their class may inspire young American composers to reach new heights.

Meanwhile let us not, in the frenzy of hate, discard masterpieces which are ours to keep forever. If we were at war with Holland we would not, in a spirit of madness, rip holes in the precious works of Rembrandt, Rubens and Van Dyke in our galleries. And if we did what possible harm could it do to the armistice or to the philosophy of the enemy?

## A Reply from Mr. Bauer

(Before the publication of Mr. Long's letter and the above reply, both were sent to the Editor of THE ETUDE, who has written the following letter to make his position clearer.—Editor of THE ETUDE.)

Many thanks for your letter and, for the note which I received from you last week. As you are going to publication to-day I have just written, asking you to deny, with all possible emphasis, the statement attributed to me in regard to the birth of music.

Mr. John Luther began starts, of course, from a totally incorrect standpoint, and I fear he will be accused, not of heresy, but of lack of knowledge, for he apparently confuses primitive musical sounds with the highly elaborate and complex product of our opera houses and concert halls. The question is not one of feeling, but of fact, and it is useless to blind oneself to things as they really are.

I never said or implied that music, per se, was born in Germany. No musician would make such an assertion, and I do not have to prove the correctness of a statement which was never made in order to furnish a warning to someone who is determined to "cut off his nose to spite his face."

What I did say was that our musical education is based upon music that was born in Germany, and it seems hardly necessary to add that no musical education can be considered adequate which is not formed upon knowledge and appreciation of German classics. There must be no mistake about this; if we can do without education we can do without German music, but not otherwise. The contention that German music can be "entirely replaced" by French, Italian, Russian,

English or American music has no value unless it can be shown that the composers emanating from these countries are devoid of German influences, and as the contrary is only too obvious, it becomes evident that proper understanding of this music is only possible when both the listener and performer are familiar with the sources of origin to which most of it can be traced. Did not Chopin say that the study of Bach was the best preparation for his own work? And is it conceivable that Mr. Long's collaborator, Puccini, could ever have composed "Madame Butterfly" without being thoroughly familiar with Wagner's score?

I cannot agree that Mr. Long's case represents the attitude of many in this country. Mr. Long is a gifted and distinguished author, and his condemnation of German art must not be placed in the same category with the utterances of ignorant and irresponsible people who, in the name of patriotism, are endeavoring to deprive this country of the enjoyment of master works, and consequently, of some of the most elevated sentiments and emotions to which human beings can rise. But an argument based upon the principle that German music is meretricious because the present German government in Germany is monstrous and barbarous resembles too much the schoolboy's problem of dividing the middle of the week by a smoked herring to be in the least convincing.

As the writer who has replied to Mr. Long pointed out, the performance of works by the great German composers, after a short period of disuse, was resumed

and has been normal ever since in the countries at war with Germany. It is over two years ago that we received a letter from London describing a performance of *Tristan and Isolde*, which was interrupted by an air raid and concluded after the signal "all clear" was given, the audience having sojourned in the cellar of the opera house for two hours in the interim. Recent newspapers from Paris give accounts of a Schumann Festival among other musical happenings, at all of which, apparently, the usual proportion of German music was given.

Can France and England be all wrong and Mr. Long only right?

Or is America's cause of war with Germany so much graver than either England's or France's, that music which is not only tolerated but enthusiastically received in these countries should be deemed unfit for the ears of the United States? I confess I find it difficult to assume the correctness of either side, but I believe, and my earnest hope is that the present agitation, which is limited, although violent, may very shortly be crushed under the weight of an enlightened public opinion. The writer who has replied to Mr. Long deals with the matter from an eminently sympathetic and practical standpoint, and I am glad he has written it. I take this opportunity of telling you once more how much I enjoyed the meeting of the Teachers' Association, and remain, with kindest regards,

Yours very sincerely,  
HAROLD BAUER.

## "Music Rally" in Philadelphia

W. Abbott, president of Philadelphia's largest club of musical women, The Matinee Club (90 members); J. J. McCarty, Musician, McCarty & Co.; Henry La Barre, president of the Philadelphia University Extension Society; Mr. Theodore Presser and Lieutenant Skidmore. Mr. Stanley Muschamp was the accompanist.

The vocal soloists of the evening were Mr. Horatio Connell, the noted baritone, who is one of the vice presidents of the organization, and Miss Elsie Baker, soprano. Mr. John P. Braun, president of the Pennsylvania Community Singing Association, opened the meeting with the singing of America. Mr. James Francis Cooke, who has been president of the Association for eight years, presided at the dinner, and Mr. Kenneth Clark, Divisional Song Leader at Camp Meade, set the assembly "wild" with his inimitable methods of leading, showing just how he was doing it with thousands of boys who are going to the front. He was one of the great hits of the evening.

Lieut. J. W. P. Skidmore, of the First Canadian Regiment, who has been years at the front in France, told of the wonderful benefits of music for the soldiers behind the trenches. He said:

"When Canada went to war the troops had no musical organizations connected with the army, not even a band, and the soldiers themselves organized bugle bands, etc. A song will help more to get them over their ordeal of their experience in the trenches than anything else. Therefore, people have come from all over the world, and have organized recreation camps for the boys to help them fill in their spare time. Sometimes they spend two to three, or five weeks, in the trenches where they are, and when they arrive in the rear for their rest period he needs something to help him back to life and down to earth. There is nothing that helps to kill melancholy as does music."

"I understand that you are trying to organize a thing like that over here to amuse your boys during their spare time, and I can only say that it is a very good thing. The boys like it; they enjoy it. There is another organization over in France made up of British men of the civilian ranks, all sorts of actors and entertainers, and they are doing their part to amuse the soldiers, and in that way to keep up the morale. A great deal depends on morale. If a man is a good shot who loses his nerve, then he is not as good as a medium good shot who, at the given time, keeps his courage." Mr. Skidmore, president of the association who participated in the dinner this year, was: President, James Francis Cooke; Vice-President, Mrs. Frances Elliott Clark; Vice-President, Mr. Horatio Connell; Secretary, Miss Anna Colesberry Barrow; Treasurer, Mr. Henry S. Fry; Honorary President, Mr. Theodore Presser; Executive Committee, Mr. Percy Dunn Aldrich, Mrs. G. C. Anthony, Mr. Johann Groh, Mr. W. Bassett Leps, Mr. Stanley Muschamp, Mr. Charles L. Murphy, Miss Emma Arabella Price, Miss May Porter, Mr. Samuel J. Riegel, Miss Agnes Clune Quinlan, Mrs. L. T. Seabury, Mrs. D. D. Wood; Reception Committee, Mr. Horatio Connell chairman, Mr. Percy Dunn, Mr. J. J. McCarty, George C. Anthony, John P. Braun, Mr. Nelson A. Chestnut, Mr. Theodore Presser, Mr. Franklin E. Cresson, Mr. D. Hendrick Ezerman, Mr. W. LeRoy Fraim, Mr. William Hatten Green, Mr. John G. Kline, Mr. Ellis Clark Hammann, Mr. Henry La Barre, Mr. J. J. McCarty, Mr. Frank Kinder, Mr. LeRoy Kinder, Mr. W. Bassett Leps, Mr. Ralph Lewars, Mr. Frederick Maxson, Mr. Charles L. Murphy, Mr. W. W. Shaw, Mr. S. Wesley Sears, Mr. Constantin von Sternberg, Mr. W. Richard Steyer, Miss A. C. Barrow, Miss Adeline Patton Noir, Miss Marguerite Streble, Mary Ronon; Miss E. A. Price, chairman of the Flower Committee.

On the evening of June 11th a great musical rally of the leading teachers and music lovers of the city of Philadelphia was held at the Hotel Bellevue-Stratford. The occasion was the seventh annual dinner of the Philadelphia Music Teachers' Association. This organization was founded in 1891 by a group of Philadelphia teachers, including Daniel Batchelor, Richard Zeckwer, Constantin von Sternberg and Theodore Presser. In recent years it has developed until its membership is believed to be larger than that of any music teachers' organization in America.

Seven years ago the custom of having an annual dinner was established. Thus, four years before the beginning of the great European war, this association announced a set purpose of bringing together each year men and women from all walks of life to emphasize the fact "that music is, first of all, a great human necessity." In time there have been some 14,000 guests who have attended these dinners, among them very prominent men and women. The force for good in the direction announced has been unquestionably very great, as the dinners have been widely reported. This year the actual need for music has been emphasized by war conditions, and the public is beginning to realize the wisdom of the seven year long campaign of the Philadelphia Music Teachers' Association.

It was with great pride that the leading teachers witnessed the great success of the dinner this year. Mr. Harold Bauer was a guest of honor, and received a standing ovation. He played the *B-flat Minor Scherzo* of Chopin, the *D-flat Major Suite* of Liszt and the *Gluck-Brannas Gavotte*. So great was the enthusiasm that many minutes passed before the program could proceed. Mr. E. T. Stotesbury, who has given accounts of his trip to the front in France in *Pittsburgh Courier*, spoke, and was followed by Mrs. E. T. Stotesbury. Among the other speakers were Chaplain Dickens, who told how beneficial music was in the work at the Navy Yard in Philadelphia; Mrs. E. P. Litch, Mrs. Frederick

# The Democracy of Ludwig Van Beethoven

The Debt of All Musicians to the First Great Master to Uphold the Dignity of His Profession in the Presence of Arrogance of the Aristocracy

By WILLIAM ROBERTS TILFORD

To love the good one can  
To love liberty above everything  
And even if it be for a kingdom  
Never to betray truth.

—LUDWIG VAN BEETHOVEN.

(Written on an album leaf in 1792.)

*fonia Eroica composta per festeggiare il sovvenire di un grand Uomo* (Heroic Symphony composed to commemorate the recollection of a Great Man). Later, when he heard of Napoleon's imprisonment on St. Helena, he thought of the Funeral March in his great symphony, and said, "Seventeen years ago I composed music for this tragedy."

## Beethoven's Republican Tendencies

That Beethoven's tendency was toward republicanism is well known. He was not merely a hairbrained revolutionary desiring to overthrow monarchy without putting something substantial in its place. Anton Schindler, who decorated his calling cards with "friend of Beethoven," and who knew the master probably better than any of his friends, wrote:

"Beethoven strongly upheld unlimited liberty and national independence. He thought that every citizen should take part in the government of the state. It was his hope that Bonaparte would bring about universal suffrage in France and thus establish human happiness. Suffrage is also well known. What he would have thought of the present Kaiser (Kaiser is German for Caesar) can easily be imagined. Twice he had seen the French revolution victorious in Vienna. His house was near to the defensive fortifications of the city which were demolished by Napoleon. Beethoven, who hated war, wrote to a friend at the time:

"If an awful life, with runs all about me, nothing but drums, trumpets, and military every kind."

Yet he could condone even war if it might lead to the triumph of those principles which he believed were represented by the person he so much admired, Napoleon Bonaparte. Perhaps his hatred of toadyism to nobility is best indicated in an incident related from a letter received by Bettina von Arnim. In 1812 Beethoven wrote to a Bohemian watering place with the following words: "I am, the elegant gentleman, and although he was unconventional enough to believe that the marriage ceremony was purely a form (and thereby dispensing with it for many years of his marriage life) capitulating to popular opinion in the end he at the same time fell conveniently into the caste routine and bowed and scraped in turn like any bunkey when the proper time came. Beethoven abhorred this, and in the next mentioned letter he is said to have written that he told Goethe, the Court Chancellor to the Grand Duke:

## Beethoven's Love Letters

Beethoven's love letters give a sharp insight to the character of the man. To read them is to be emboldened by the splendid attitude of the man. In the letters to social castes and to women, he was keenly sensitive to his deafness, which barred him so cruelly from mankind. He wrote thus to a friend:

"Oh if I were only free from my deafness I would embrace the world. No rest! At least none that I know of except sleep; and I am so unhappy that I have to give more time to it than formerly. I will wage war against destiny. It shall not overcome me. I will live. Oh how fine it would be to live one thousand times in one!"

Although Beethoven detested war he was an intense admirer of Napoleon until that hour when Napoleon sought to become a second Caesar. It is well known that he had Napoleon in mind when he wrote the *Eroica* symphony. The original manuscript still bears the title "Bonaparte." When he heard of the coronation of Napoleon as emperor he knew no bounds. Tearing off the dedication page of his symphony, he screamed, "I took it as only an ordinary man!" In its place he wrote "Sim-



BEETHOVEN, FROM A STATUETTE BY ARONSON

While the accuracy of this report has been doubted by some of Beethoven's chroniclers there is enough credence given to it by others to permit it to stand. His whole attitude was strongly epitomized in his letter to Kaaka, which reads:

"To my mind the empire of the spirit is the dearest of all. It is the first of all kingdoms, temporal and spiritual."

In any event, the truth of Beethoven's estimate of his importance, compared with that of his emperor, is attested by the fact that only a very few of those who read this article could give the name of the emperor.

It was unfortunate in such a frame of mind that he said to his friend, "How infinitely greater I do not know as much about warfare as about music! I would then show myself his master!"

And an infinitely greater man spiritually and morally he was. In a letter to a friend he wrote:

"Bring up your children to be virtuous. That alone can make them happy; money will not. I speak from experience. It is he who has cultivated me in my art, virtue and art alone have saved me from taking my life."

## Beethoven's Patrons Wealthy

It is true that Beethoven had many wealthy and noble patrons, and in his personal address to them he followed the customs of the times in dignified and courteous manner, but it is known that at all times they recognized Beethoven as their intellectual equal. Indeed, they regarded him in a wholly different light from that which the royal patrons of Mozart, and even Haydn, reserved. Mozart and his teacher were always classed with the household servants, a necessary part of the royal menage, but not differing so very greatly from the major domo or the gentleman of the chamber.

There could be slight doubt that Beethoven's social attitude which he maintained at all costs, had much to do in permitting him to develop his wonderfully progressive musical ideas. As it was astonishing for anyone living in a monarchy over a hundred years ago to preserve the attitude which Beethoven had, it was equally difficult for a composer to write in the iconoclastic mould which Beethoven adopted. It is not surprising that even in Prague the critics found the *Eroica* Symphony, the musical apotheosis of democracy, "a dangerously immoral composition" (*stittencardendendes Werks*).

Beethoven's stormy life is pictured in splendid relief imagery by the great French critic, Romain Rolland,

Whenever was music so privileged to minister to mankind as now? Whenever was music so magnificently recognized? Musicians and music lovers, serve your country to the utmost limits of your time and strength in the art in which you are blessed to work.





realize, the melodic figures of both parts equally all the time—the field of vision and of attention must embrace both staves. It is in this way that true polyphonic playing is mastered.

### The Test of Co-ordination

It is only when a certain indescribable easy flow and fluency have been obtained, without the slightest hesitancy or feeling of labored effort or painful forethought, that one may be sure that the proper degree of co-ordination has been reached.

One piece or study thoroughly learned in this way will set up such a high standard in one's musical experience that it will inevitably cause all subsequent study to conform to it. The player will have moved up one or two stages in artistic excellence. What was "good enough" before will not "do" now. And this, one may be sure, should be real and only aim of the true teacher and student.

Solo practice and sight reading are two different

### "The Spinning Wheel in Music"

By Mrs. Grace Eaton Clark

Dores the reader remember the words of the "Spinning Quartet" in Flotow's opera, "Martha," when the two farmers, Lionel and Plunkett, are testing their past of newly acquired services upon their domestic accomplishments? If not, we will remind you, for these words demonstrate the process of spinning:

"Turn the wheel round,  
Twirl the slender thread of flax,  
Nor hold it tight, nor too lax;  
Turn, draw, turn it faster,  
This way set the wheel a-flying,  
Set it whirling, set it flying,  
Work the treadle with a will,  
While an even thread you're plying  
Never let your wheel be still."

So much for the method for spinning, and the one who is trying to acquire this art could profit well by this instruction. What is the lesson for the pianist to learn from these words? Chiefly, to concentrate, we think, although we have some advice upon velocity, and perhaps a little, with regard to hand position, when we read "nor hold it tight, nor too lax." The instruction upon the treadle should not be taken too literally, with regard to our use of the pedal, for if we "work the treadle with a will," regardless of short rests, we are afraid that our audience would flee in disgust.

The next line gives us advice upon our smoothness and evenness of execution; while the last one tells us to work constantly, keep practicing, "never let your wheel be still." Let us hope that the work will be so good that the neighbors will not be obliged to move.

However, nearly every musician, especially every pianist, has tried by means of finger dexterity to imitate the whirling of the spinning wheel; that peculiar hum, hum, hum as the thread is wound on the bobbin, according to the ideas portrayed by the different composers upon the subject. Mendelssohn's *Spinning Song*, in his *Songs Without Words*, has been attempted by nearly every ambitious aspirant along musical lines, while Litol's *Spinning Song* is one of those maddest numbers when well interpreted, and, of course, well executed (*Cela va sans dire*).

One could mention interpretations upon interpretation by other composers, but will just give the names of a few at this time. *Spinning Wheel*, by Spindler; *Spinning Wheel*, by Chaminade; *At the Spinning Wheel*, by Schuller; *Spinning Wheel*, by Schuller. Surely, with so many wheels, we ought to set something in motion! The last-named number may be found in the *Etude* for October, 1917. These selections are all good, and imitate the subject very realistically.

Who has not experienced a thrill as he has listened to the *Spinning Chorus* from the *Flying Dutchman*, sung by a well-trained body of singers? And Santa sits in a melancholy attitude, surrounded by her friends, who are spinning and singing to the whirling accompaniment of the violins in the orchestra, singing these words, "Whirl and spin, thou lovely maiden."

Frans Liszt's arrangement of the *Spinning Chorus* for piano in wonderfully portrayed by his master brain; however, those who are not expert enough to be able to play this difficult number, would do well to

studies. They should be pursued at separate times, and each in its own manner, and the sight reading should be attended to without fail every day, or every other day, as the length of the practice time permits. Done in this way they each have an important bearing on one another, and yield a distinct advance in skill and power in each study. It is not hard to understand that the technique and accuracy gained by solo practice is of the greatest use in sight reading, but it is not so generally realized that the musical sense of pre-arrangement (forcing the difficulty) in solo playing is immensely increased by sight reading, which forces the player's attention to be constantly in advance of the execution. Many solo players, without knowing it, are kept to a lower level by their deficiency in sight reading. Unfortunately, music students are divided into two classes, solo practitioners and sight readers. They are not musicians; both studies should be given proper emphasis in order to achieve a fully rounded musical education.

refer to THE ETUDE for July, 1916, and they will find a simplified edition, and yet one which adheres accurately to the melody. A third arrangement, which appeals to the pianist who is hardly proficient enough to attack the Liszt interpretation, but who would think the one by Greenwood (just mentioned) too easy, will be much pleased by the portrayal by Oester.

All opera goers, we can safely affirm, have admired the quaint beauty of the scene as Marguerite sits at the flax wheel and sings that plaintive little folk song, *Cera na re di Thule*, which is followed by the *Jewel Song*, in the opera *Faust*.

Poets, as well as musicians, have taken the little spinning wheel as a model for some of their best efforts. Longfellow's *Courtship of Miles Standish* and Sir Walter Scott's *Guy Mannering* testify to this, though the latter is a prose work, yet these words, in poetical form, are spoken by Meg Merrilies as she sits at the wheel and spins, to determine, by means of the amount of flax spun, the future of the new-born babe, Henry Bertram.

"Twirl ye, turn ye, even so,  
Whirl ye shades of joy and woe,  
Hope and fear, and peace, and strife,  
In the thread of human life."

"While the mystic twist is spinning,  
And the infant's life beginning,  
Dimly, seen through twilight bending,  
Lo, what myriad shapings attending."

"Possions wend and follies vain,  
Pleasures soon exchanged for pain,  
Doubt, and jealousy, and fear,  
In the magic dance appear."

"Now they twist, and now they divide,  
Whirling, with the whirling spindle,  
Twirl ye, turn ye, even so,  
Mingle human bliss and woe."

It is not known who invented the art of spinning, although it is supposed to have had its origin in the Orient. Some of our oldest spiders are spiders, and in a large surveying instrument factory in this country an enormous force of spiders are kept busy constantly, spinning the cross hairs which mark the center of the object.

Busy little bodies! What a valuable lesson the pianist may learn from their diligence. And, like Robert Bruce, whose inspiration for great deeds was gained by watching a spider spinning a web, let us profit by this example of perseverance, or, stick-to-it-iveness, that indispensable quality for success in the life of the musician.

Chas. J. Wallace has written a very good number called *The Spider Dance* (No. 1), a bright, dashing selection, which makes a good encore, and, in connection with our subject, it may not be inopportune to mention it, when the person at the wheel (or the piano, for that matter) has mastered these little insects as spiders.

Then let us who are musicians, take these lessons from spinning: to concentrate and to persevere, and we will not worry about results, as the best will surely come, when the person at the wheel (or the piano, for that matter) has mastered these two attributes.

### Light as a Feather and as Heavy as Lead

By H. C. Hamilton

To combine feather lightness for velocity, with the required amount of weight to properly produce the tone, is a thing where many fail. If they play lightly, their performance is characterized by lack of satisfactory tone, and if they use a heavier style of touch, they seem unable to play anything of a rippling character. Yet the two things are not at variance, as instanced by the work of any skillful performer, and in fact a really good pianist must possess a certain degree of both.

It is possible to have these two things at the same time, to call upon if needed? Yes; but here is the secret: they must not be in the same member. One cannot afford to have a heavy hand while playing, and yet everyone knows the value of "weight playing." How, then, can weight be present if the hand is light? Simply by transferring it to the elbow instead. If this latter member is allowed to feel as if a weight were attached to the joint pointing toward the bow, and a sensation as if it were "leaded" felt, the hand will be able to do ample execution, and possess sufficient power, even while held quite light. An elasticity will soon manifest itself, which could never be experienced by a light hand alone—that is, a hand out of conjunction with the elbow.

It is the practice of many, who know the value of weight playing, to practice slowly, with a heavy hand, and gradually increase the speed. A certain amount of skill can be acquired in this way, and up to a certain point it will meet many requirements. But for extreme lightness and velocity, a light hand has to be trained long, depending solely for its lightness and elasticity upon the elbow. As well as greater skill, more endurance will be gained in this way.

The importance of a light, flexible hand in the matter of octave playing, is of the greatest importance, and while finger work, up to a certain point, may be executed by a hand not of the lightest, an octave technique, save in slow heavy hand work, is out of the question. The hand simply will not do the work, except in a forcible manner—simply laboring, with loss of endurance and fatigue soon result. When the elbow is held as if a weight were attached to it, and the hand allowed to rise and drop from its hinge, naturally, one soon gains in freedom and velocity.

The fact is that the influence of weight playing is making itself felt, instead of being directly applied to the hand, with the result that we get all the beneficial flexibility and energy, without any of its hampering "loginess."

To conclude, "weight playing" is not literally what it is termed—playing solely by weight—any more than one plays solely by flexibility. The sense of "weight" in the elbow work is simply the harmonious co-operation of the muscular system from shoulder to fingers, and this is even true when the hand is weighty, only the disadvantage here is that the direct playing members themselves are hindered by unnecessary pressure, and in the case of the wrist, its freedom is completely prevented.

If any discouraged player will take the patience to try the experiment for himself, he will soon be convinced of the truth underlying these principles. The old-time finger exercises, taken in this way, will soon possess a new interest as rapid improvement is observed. When practicing octaves in this way, be sure that the lifting of the hand at the wrist joint does not interfere with the condition of the elbow. The feeling of weight must always be present—during the lifting of a playing member as well as the falling of it.

Two pieces, which require a reliable technique, one in finger work and the other in wrist, are Weber's *Moto Perpetuo*, and the finale of Liszt's *Sixth Rhapsody*. Some time ago I prepared and played these two selections according to the principles herein laid down. Two hours a day with very practice limit—never more than a period of about three weeks. Most of the time was spent on various forms of the well-known finger exercises, and the rest of the time on the pieces for the concert principally these two, as they were the most difficult—very slowly, for the most part, and always according to the principles of lightness and weight. Before long all sense of fatigue or even strain was out of the hand, and on the night of the concert they had lost all their terrors—which a few years before would have been impossible.

The matter of proper muscular condition in practicing is of prime importance.



## The Impossible Music Dictionary

A Midsummer Madness for Performers Upon All Manner of Instruments from the Siberian Bazaar to the Genuine Klondike "Organ with the Human Voice"

By JOHANN SEBASTIAN BLUZZARD

Of course you have never heard of Bluzzard and his famous dictionary of music. We never had, but Bluzzard is a man who is not to be taken for an ignoramus. About his own antecedents he is most modest. He came and he went—no one knows where he went, but he went. Only one bit of news was left to us. It intimated that he was a Russian relative to Old Porgy through the sister of Old Porgy who married into the Martima family.

**Accordion**  
A small portable, heart-rending instrument reminding one of a faulty pump.

**Ad libitum**  
A license to commit any musical crime.

**Accelerando**  
The particular spot in any composition where the fingers get locomotor ataxia.

**Accompaniment**  
The chief annoyance to the Prima Donna.

**Andante**  
The name applied by music teachers to the collection of bills.

**Agitato**  
The spasm that usually accompanies the middle section of Lange's *Flower Song*.

**Amateur**  
The hero of many thrilling escapes.

**Arpeggios**  
The dimmings in the pupils' recital.

**Basso profundo**  
The voice reserved for villains and high priests in grand opera.

**Bassoon**  
The accomplice of the English horn in any operatic outbreak—exceedingly hard to capture or suppress.

**Baton**  
The sceptre of the conductor—usually an illusion.

**Bravo**  
The battle-cry of the gallery-god most frequently used to announce the fact that the tenor has struck a home run.

**Bravura**  
Over the top, followed by heavy barrage and complete slaughter.

**Bugle**  
An instrument of warfare, perfectly safe in the hands of every one except the small boy.

**Calore**  
Warm, but not quite so warm as *caloroso*.

**Chest tone**  
The voice, which, when it is not exactly like the true Italian method of preventing the coup de glotte by the proper functioning of the diaphragm, coupled with the inter-costal and dorsal muscles, provided the clavicle remains horizontal as recommended by Tosé, Patti and Elsie Janis, will, when correctly employed—say—who started this, anyhow?

**Consecutive Fifths**  
The first bench-warrant in Harmony.

**Concerto**  
A pitched battle between any instrument and any orchestra. Orchestra usually triumphs over the soloist.

**Czardas**  
See goulash.

**Da Capo**  
An offense punishable by three days in a boiler works.

**Delicatessen**  
O u h a!

**Dissonance**  
The palette of Schoenberg.

**Diaphragm**  
Where the whole trouble began.

**Encore**  
The penalty of popularity.

**Figured Bass**  
Musical arithmetic.

It is impossible for us to publish the Bluzzard dictionary complete. There is a manuscript which the author has very considerably had laid in a certain press, so that it only occupies one-half of the editorial sanctum. We have merely picked up a definition here and there. If Bluzzard will be good enough to send a moving-avan for his manuscript we shall be very glad to forward it to him, as we

**Fine**  
A term of relief of great importance to players and audience as well.

**Frankfurter**  
The name of a famous method of playing the piano through which, after years of hard and patient work, the student is rewarded by acquiring a hand which looks like a bunch of sausages.

**Fugue**  
The indoor sport of Johan Sebastian Bach.

**Glissando**  
Tobogganing on the keyboard.

**Goulash**  
See Czardas.

**Humoreque**  
An infectious disease attributed to Dvořák.

**Italian Fifth**  
The original barber shop chord.

**Jägerchor**  
The alias of the Männer gesangverein.

**Legato**  
The daily prayer of all music teachers.

**Lusingando**  
Caresinging. (The keys, of course.)

**Lullaby**  
What we all wrote when we were sweet thirteen. The first symptom of musical composition.

**Madrigal**  
Why the glee club broke down.

**Melody**  
X in the musical algebra of the Futurist.

**Mezza di Voce**  
Swelling of the voice—a performance in which the singer seems to be imitating a tire pump.

**Oboe**  
Mother-in-law of the Bassoon.

**Obligato**  
The accomplice in any vocal misdeed.

**Overture**  
The music employed to drown the arrival of the real vocal solo.

**Per una ma non troppo**  
Pretty bad, but it could be worse.

**Pedal**  
The historic camouflage of bad playing.

**Prestinissimo**  
Crazy's middle name.

**Recitative**  
Opera when they get it under control.

**Register**  
The mirage of the vocal teacher.

**Requiem**  
The master song of aristocracy.

**Schweigezeichen**  
Shhhhh! This means "a rest," but don't tell anybody.

**Serenade**  
A night song—usually sung under a window and accompanied with an obligato of brick-brack.

**Solfeggio**  
Vocal exercises—not to be mistaken for gargling.

**Saxophone**  
The trench mortar of the Jazz Band.

**Syncope**  
Musical St. Vitus's dance (with most pupils).

**Secondo**  
The helpless partner in a duet.

**Tutti**  
Free for all.

**Tremolo**  
A disease, particularly dangerous to tenors accompanied by palpitation of the ears.

**Valce**  
What is it?

BLUZZARD IN HIS PRIME  
(From a rare cut. So soulful was Prof. Bluzzard, that even when a fly nuzzled on his nose he was entirely oblivious to it.)



## Music Publishers Who Have Been Practical Musicians

The list of celebrated publishing firms that have been founded and developed by practical musicians is very noteworthy. This is, of course, in no sense a complete list. The ETUDE would be glad to learn of other notable instances.

Among the best known are the following:

It should be noted that in the business of music publishing, even in those firms where no member is musical, the success of the undertaking has depended, first of all, upon a sympathetic understanding of the needs of the teacher and the music lover, coupled with the service of expert critics and editors thoroughly acquainted with every branch of the musical field. It is a business in which genius plays a very important part, as it is genius quite as much as good, common-sense judgment which enables one to select from the mass of manuscripts what is really worth publishing. In this, when combined with good business ideas, upright principles, honest dealing and immense industry, has been the basis of success in the music publishing business. Here the selection is always the X—the unknown quantity.

J. Andre (Offenbach a/m.) was the composer of opera *Der Teller* and served as music director of a theater while founding his publishing business. He continued to be a prolific composer.

Belinfante was originally a timber merchant, but had all his life been a most earnest musical amateur, and often took part in string quartets. After he became a music publisher he inaugurated and managed series of important concerts in St. Petersburg and elsewhere.

Bote and Bock. This business is now conducted by H. Bock (a son of the founder), who is a remarkably fine piano player.

Mrs. Carrie Jacobs Bond, the author of both the words and music of several immensely successful songs, has given evidence of great business ability in building up a large and well-established publishing house.

Breitkopf and Haertel. This old and distinguished firm was not originally founded as a music publishing house, but at the start printed theoretical works. It was largely owing to the personal interest in music which characterized several members of the firm and their successors that they first added the publication of music to their enterprise, and later made it an exclusive business.

John Curwen and Sons. The founder of this firm was originally a non-conformist minister but became keenly interested in music through his efforts to find ways to improve Sunday School and Congregational singing. Ultimately he gave up the ministry and devoted himself to the publication of educational musical works and choral music, especially in the Tonic-Sol-Fa notation. He was greatly assisted by his wife, who was an able musician and piano teacher.

Diabelli was a chorister in his youth. He composed educational piano pieces, many songs, and several easy masses for use in country parishes. At the time he first embarked on the enterprise of publishing (taking Peter Cappi as a partner) he was a popular teacher of pianoforte and guitar. Beethoven wrote his *Thirty-three Variations, Op. 120*, on a theme of Diabelli's.

Durand, (Fils), this firm (founded in 1847) has during the past century the sphere and character of its activities since Camille Saint-Saëns. A famous composer, he became a moving factor in the business.

Adam Geibel, the well-known blind composer, has published quite extensively and is the president of the *Adams-Geibel Music Company*.

Hofmeister, who was not only published under that name in Vienna, but founded the *Verlag der Hofmeister* at Leipzig (not to be confused with the well-known "Peters Edition"), was a church choirmaster and a very prolific composer, especially for the flute, which was a fashionable instrument in his day. He was the first publisher of several of Haydn's, Mozart's and Beethoven's works.

Kunkel Brothers, the well-known St. Louis firm of publishers, was started by two brothers, both of whom were regarded as celebrated pianists and musicians.

Leduc's publishing business was successfully carried on by his son, who was one of the most successful piano teachers in Paris. At his decease, his widow, the daughter of the composer Ravina, and her husband, a highly accomplished musician, continued the business.

Lemoine was a guitar player, and also played viola in a theater orchestra, at the time he made a start as a publisher.

Litolff was a pianist of high rank in his day, and a composer in many different forms of music. His overture *Alceste* is still famous to concert-goers. He undertook with great success the business of the publisher Meyer, at Brunswick, after the latter's decease, and in course of time married his widow.

E. S. Lorenz, the successful publisher of church music, was at one time a clergyman and made music a practical study.

Wm. Maxwell Music Co. This firm name was one employed by the late Julian Edwards, who was the owner and director of the company which published many important works by leading American composers.

The catalog was purchased by the Theo. Presser Co., New York, a child-boy in London, who was an organist and a successful composer. He made a start as a publisher at the age of 30. Three of his daughters, and at least one of the two sons who inherited his business, were themselves first-class musicians.

Theodore Presser was a successful pianist, organist and teacher, and had also made a start as publisher of *The Etude* before he embarked in a general music-publishing business. He is the author of several instructive works for piano, and the composer of not a few of the exercises embodied therein.

Reinecke Brothers. These are sons of the late Carl Reinecke, the distinguished composer. The one who inherits his father's given name is an excellent violinist and a composer of successful easy pieces, which, however, he publishes under various pseudonyms.

Ricordi. Tio Ricordi is a composer and has written much music for the piano.

Ries and Erler. Franz Ries was a violinist; his chorister, afterward became a violinist and solo to distinction; but was obliged to give up violin playing at the age of 20 on account of a nervous affection of the wrist. Two years later he turned to the publishing business. As a composer he is best known as the author of *Violin and Piano*, which are widely in vogue among violinists.

G. Schirmer. Many members of the Schirmer family have been gifted musicians. R. Schirmer, who was born in 1861, is an accomplished violinist and was for some time a pupil of the late F. Knecht.

Simrock. The founder of this firm was a pianist at Bonn, in the Elector's band—the same musical establishment with which Beethoven's father was associated.

Schott. The firm of Schott in Brussels, which should not be confused with that of similar name in Mayence and London, is managed by O. Jinné, who is a musician of great talent. On one occasion the pianist Van Goel was playing for him a new composition—*A Theme and Variations*—on the piano, and Mr. Jinné stepped to a harmonium (cabinet organ) which stood in the room and improvised an "additional accompaniment."

Talbot, Meredith Co. Both Mr. Tullar and Mr. Meredith are practical musicians, composers of anthems, hymn-tunes and practical part-songs. Mr. Meredith is also a successful choir-director and leader of Community Singing.

White, Carter & Co. C. A. White, one of the founders of this firm, was one of the most successful composers of his day. His best-known work was *Marguerite*, a really meritorious work of his class.

B. F. Wood, the well-known Boston publisher, was a musician of well-known accomplishments. He was a student at the New England Conservatory and was an organist for many years.

Remove these significant names from the music publishing business and comparatively few outstanding idealists surrounding the business character of the publishers of high class books. This would exist in a very high form in the Music Publishing enterprise.

The music publisher has a mission as well as a commercial reason. When this mission is once lost the selfish one and many firms once successful because of the pursuit of an ideal have reverted to mere money-making enterprises, waned and disappeared. The fact remains that many musicians and music lovers have a permanent need of the music publishing business. This business certainly does not add any more to the idea that musicians are poor business men. On the other hand, the business of music publishing is an ex-carer has been wrecked before their founders' ideals have been realized.

## Allowing the Pupil To Choose a Piece

We are not, in the present article, considering the case of the rather troublesome self-willed pupil, who attempts—sometimes, we regret to say, at the instigation of parents or friends—to dictate the material the teacher shall use in his lessons. Such cases must be dealt with tactfully, but with firmness and absolutely no surrender.

On the other hand, in the case of a reasonably advanced pupil who has for some time pursued a proper course tractably and obediently, it is a real aid to the development of taste, as well as a valuable maintaining interest, if the teacher encourages him in certain freedom of choice while building up a repertoire.

This does not imply any less responsibility on the teacher's part; instead of selecting one piece for a pupil, he selects two, three, or even more, all of a suitable grade, and asks the pupil to choose between them. He lets the pupil have the last word, and the teacher may, if he wishes, add a few words to criticize and comment on them in his own way. At last, adds his own comment, the very routine of choosing will be a valuable lesson in musical appreciation, and when the choice is once made, the pupil will feel a double interest in the piece, as his own initiative has been called into play in his choice.

## Revealing the Pupil's Hidden Wish

On several occasions the writer has varied the above procedure by asking beforehand what a pupil would like. (Understand it, it is not safe to do this except with pupils who are well accustomed to practicing what they are told to—self-willed ones it might set a bad precedent.)

Forcibly, the teacher may say: "As you have practiced exercises, scales, études, etc., faithfully for some time, as well as the pieces assigned you, and as the next piece which you are to have is to be memorized for repetition, I want to be sure it is to be memorized for repetition. What kind of a piece or by what composer, if those you are familiar with, would you like best?" The teacher, in the present writer, when a teacher, actually received to this question in a number of cases, amusing, and often instructive to consider. Here are a few:

"Something real fast."  
"Something slow and dreamy."  
"Something not so fast."  
"Something that I could play with orchestra."  
"Something not in sharp."  
"Something arranged from a Wagner opera."  
"Something by Chopin."  
"Another one of Beethoven's Sonatas."  
"A concerto."

"Something I could play with my brother" (who played the violin).

"One of those short pieces, just out, by some modern composer, that you had a package of."

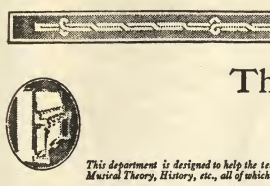
But few of these, even if a trifle eccentric, represented the pupils' real desires or impracticable desires on the part of the teacher, and the teacher saw no harm in granting the request.

Another aspect of the same question treated in the above article is given in the following by a well-known ETUDE contributor:

## Let the Teacher Select a Piece

By T. L. Rickaby

First impressions may be strongest but they are not necessarily the best or the most permanent. It is one of our most valued friends and acquaintances may be their good qualities were not on the surface and so our acquaintance progressed. It is precisely the same with music. The finer qualities of a composition even form an unconscious opinion regarding it until you are in a position to do so, and only then you have gained it faithfully. The teacher knows what is really have confidence enough in him to study with him, take no lie, and are under no obligation to like every piece chosen for study. But first of all study it, try to get below its surface. It may surprise you—and later delight you.



## Music and the Ministry

"I would appreciate your advice on what to teach as organ grade of high school age who will study weekly in 400th year. The pupil now plays in the third grade. I understand his course will include play organ and piano, and I want to give him the best preparation possible."—N. A.

A prospective organ student should in the beginning make as thorough a study of the piano as possible. Indeed it is a very great drawback not to have this training. The finger action on both instruments is identical, modern organ demanding a good deal of virtuosity. It is true there are certain modifications and special uses on each instrument that do not apply mutually, but this does not affect the similarity of the organ for your pupil to do is to become as facile upon the fundamental basis of action. Therefore, the best thing possible before going to the seminary. The better control of his playing apparatus he has, the better command of the keyboard, the greater ability to read simple music at sight, the more quickly he will take up the course of study laid out at the school. If he goes to the school in one year where a course of study is laid out, his music teachers there will be more grateful for this thorough preliminary preparation than anything else. It will cover his elementary organ work, and enable him to enter at once upon the course that is arranged. In such an institution the most annoying thing to the teacher is getting the pupil ready to begin the special course of study. Where totally unprepared they often have to spend a large portion of their time before leaving the school to get ready to begin the course. Therefore, the more the pupil can do for his study as possible. As his music will be subsidiary to his theological work, do not insist upon too many études. The Standard Graded Course will be excellent. Train him to be a good sight reader, for this will stand him in good stead. To be able to grasp the printed musical plan in phrases, instead of note by note as a child spells out words letter by letter, which is the manner in which many good players read their music, will help him immensely. The organ teacher at the school will be grateful for a pupil prepared in this way, and will be able to put him to work at once on the course of study for the organ. You could better make as good a player of him as possible in your limited time, and let what organ work you do of a general nature.

## Perspiration

"I have several French songs, also a violin solo, whose hands pump me very freely. I could advise me what might be good to use in such cases."—

Tell them to be thankful they do not belong to that class whose hands become cold and of the flexibility of lilies at the approach of the slightest nervousness. When they are inspired with the desire to thrill their hearers with the brilliancy of their execution, their hands literally become "icy mits," their technique flutters and hesitates, they play with feeling for the first time for the music, and eventually return to embarrassed chagrin. They have told me that they felt like falling on their knees and praying to Heaven that their hands might persevere like those of some of their friends. That they at least could play with abundant flexibility and ease in their fingers, and that a moist key was less of an obstacle than icy marble. I have known musicians who have been so overcome by nervousness that they have been unable to play at all, and who had to stop because of the excessive heat. The player with perspiring hands can momentarily use a handkerchief, but the more the cold hand tries to find relief the worse it gets.

Perspiration is also often caused by nervousness, and the only cure in this is to cultivate a feeling of ease when before the public. From the standpoint of a musician, tell them to go to a few drops of ammonia in the water in which they wash their hands. This may afford considerable relief if persisted in, and it is a simple enough remedy not to be very troublesome.

## The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

## Cramer and Czerny

"I. I now please give me a list of the most useful numbers of the Cramer-Beethoven Studies?"  
"With studies of Czerny's Op. 89 are used?"  
—F. H.

1. This is a difficult question to answer, for the reason that all experienced teachers have their own ideas as to which of the Cramer-Beethoven to go to; also as to the order in which they should be used. (This depends altogether upon the ability and individuality of each pupil.) Some pupils, for example, are not so well prepared to take up the double note studies, although fully equal to the other work. In such cases the double note studies should be introduced in a different order. The majority of the studies are used by most teachers, omitting some near the end of the volume as being somewhat redundant. Experience can only teach you in these matters, as there can be no general rule for the guidance of all pupils of various talent.

2. Practically the same may be said of Czerny, the majority of them being used. Meanwhile, Emil Liebling most effectively solved the Czerny problem when he selected from various Czerny collections the best studies, and arranged them in progressive order. You will do well to use the Czerny-Liebling selection, and compare his order and the ones used on your Op. 89, and perhaps be able to discover why certain others are omitted, and for some you know well. A comparative investigation of this kind is a good thing for any teacher.

## Five Points

"1. Please tell me in what manner the hands should be raised in playing the piano. Should they be raised in a single motion?"  
"Please give a simple way to count out a hold."  
"Please give a simple way to count out a hold."  
"What grade is Beethoven's Sonatas, by Goethe?"—H. A.

1. The hands should be raised at rests with an upward movement of the forearm, the hands hanging loosely and relaxed, and ready to assume once; position the moment they drop back to the keyboard. The hands should be raised also at the end of phrases, at certain marked notes, and after every phrase. In practical work you could study the various kinds of touch as taught by Mason in *Touch and Technique*. They should never rest in the lap, although one may do so occasionally if the other has a long passage alone.

2. A hold should never be counted out. The length of time it should be held is a matter of taste and judgment. See *Proper Use of the Fingers* (ETUDE for February, 1914, page 94).

3. With the hands and fingers lying flat on the keys, the finger is quickly pulled in and under the hands in the act of closing it, and strikes the key during the act of sweeping across it. This is explained in detail in *Mason's Touch and Technique*. In practical work I have found that pupils need a good deal of drill before they grasp the idea thoroughly. It is difficult to make it understood by the written word.

4. The *Variations* is about the sixth grade.

## Plegmatic

"Please tell me what to do with a very plegmatic person who seems to be slow. She is faithful and anxious to learn."—

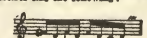
When I was in college the question used to be raised in the *Moral Philosophy* class, "Can a mean and stingy man become a Christian in view of New Testament teaching?" The president of the class, in response, that a man could not go higher than the light Providence had given him, and therefore, such a man could be a Christian, but he could never be anything but a mean and stingy Christian. My observation has been that muscular applies to plegmatic people trying to play the piano. They are never anything but plegmatic players, and I have heard public performers who came dangerously near that class. In severe cases the trouble is usually physical, and the cure for the trouble

should have been attempted several generations back. Plegmatic is often only a polite term for laziness, which also is generally physical, only plegmatic people get some sympathy while lazy ones do not. I can give you no specific advice in the case you mention. Speed her up in her scales and exercises. Keep prodding her along for more life and velocity. Make her play with lots of accent which is the one thing a plegmatic player hates above everything else. Give her very lively pieces, things enough so she can't stand them almost the first time and get, and make her play them with a lot of "get-up-and-get." If possible, get her to take an interest in physical sports and having a lively time generally. She may, therefore, be induced gradually to wake up in the "Hurrah" side of life, even in these war times. People are plegmatic because the blood does

On the other hand I have heard players whose every phrase seemed to be surcharged with electricity, buoyant, physical life radiated from every measure, their music fired one with the joy of living and when you would shake hands with any of them you felt as if taking hold of a cold, clammy spectre, the so-called "dead fish," the man described by Heine who reached in his pocket and pulled out a handful of earthworms every time you met him. Only music galvanized them into life. When they played they became living electric batteries. Perhaps your pupil will wake up.

## "Stock" Exercises

"Have you ever found that the daily practice of Beethoven's Op. 10, No. 1, is a cure for the fingers? For the last month or so I have practiced daily exercises like the following:



"Not over fifteen minutes a day was spent thus, nevertheless my eyes seem to be getting better and stiffer, it is the trouble caused by these exercises."

"Stock" exercises, that is, exercises in which certain fingers are to all intents said purposes placed in "stocks," while the others attempt to act, should be used with a great deal of discretion, or the reason you mention are sure to follow. Some teachers object to them; others have good results from their use. No pupil should practice them except under the supervision of a teacher, who understands the finger and hand conditions. If properly employed may be accomplished in the way of finger independence of action. The first requisite is to learn to move each finger singly without stiffness in any part of the hand. The hand should be laid on the table, in playing position, or on keys without depressing them. Then begin with the second finger and raise it slowly up and down until it can be done with the utmost feeling of ease throughout the hand. This can be easily accomplished with the second finger. More difficulty will be raised with the third, and still more with the fourth, and the fifth will be easier again. Then the keys may be depressed and the exercise repeated. Very, very slow must be the movement of the finger, and the finger must be seen only as a finger, and not as a whole hand. It is important to have any conception of what is meant by slow. Slow enough at first so you could count eight while the finger is rising. Increase the speed from this point. When this is conquered go on to such exercises as you have written above. The finger must be raised to the finger very high. In actual work it is often better to let the little finger act with it, rather than strain the muscles. To endeavor to practice these stock exercises by making force, as many studies do, is absolutely ruinous to the muscular mechanism of the hand. No injury may be done by their injudicious use. No exercises need the constant and eagle eye of the teacher so constantly, and many teachers do not seem to know when they are being abused.



# CARELESS AND FREE

SCHERZO

GEORGE DUDLEY MARTIN

AUGUST 1918

A vivacious movement in the form of scherzo or caprice. Grade III 2  
Allegro moderato M.M. ♩ = 126

AUGUST 1918

# FROLIC OF THE ELVES

THE ETUDE

Page 517

R. S. MORRISON

A graceful drawing room piece with well contrasted themes. Grade III.

Moderato M.M. ♩ = 144

## MARCHE DES HEROS

SECONDO

DAVID DICK SLATER

A imposing martial number of the processional or grand march type. Play it in the orchestral manner. Grade IV.  
Maestoso M.M. ♩=108

mp cresc. f p

cresc. f

mp

cresc. cresc. ff Fine

TRIO p

cresc. mf cresc. f ff

mp

## MARCHE DES HEROS

PRIMO

DAVID DICK SLATER

Maestoso M.M. ♩=108

mp cresc. f p

cresc. f

mp

cresc. cresc. ff Fine

TRIO p legato

cresc. mf cresc. f

dim. mp

SECONDO

Piano score for the SECONDO part of the 'Ride of the Valkyries'. The score is in 8/8 time and consists of two staves. The first staff features a series of chords and single notes, while the second staff has a more active melody. Dynamics include *p*, *cresc.*, *mf*, *f*, and *dim.*

THEME

from "RIDE OF THE VALKYRIES"  
SECONDO

RICHARD WAGNER

A fragment from one of the most famous descriptive pieces in all musical literature.  
Allegro vivace

Piano score for the THEME (SECONDO) of the 'Ride of the Valkyries'. The score is in 8/8 time and consists of two staves. It features a series of chords and single notes. Dynamics include *ff*, *f*, *piu f*, and *ff*.

PRIMO

Piano score for the PRIMO part of the 'Ride of the Valkyries'. The score is in 8/8 time and consists of two staves. It features a series of chords and single notes. Dynamics include *dim.*, *p*, *cresc.*, *mf*, *f*, and *dim.*

THEME

from "RIDE OF THE VALKYRIES"

PRIMO

RICHARD WAGNER

Allegro vivace

Piano score for the THEME (PRIMO) of the 'Ride of the Valkyries'. The score is in 8/8 time and consists of two staves. It features a series of chords and single notes. Dynamics include *ff*, *f*, *piu f*, and *ff*.

# RHAPSODY MARCH

from "HUNGARIAN RHAPSODY No. 2"

AUGUST 1918

F. LISZT

The celebrated *march-galop* from *Rhapsody No. 2*, arranged in compact and convenient form for general use. The four-part arrangement of this same excerpt has proven a great favorite. Grade IV.  
INTRO. Vivace M.M. = 128

*ff* *f* *ff* *p scherzando* *il basso sempre staccato* *mf* *pp* *mf* *pp* *leggierissimo* *Più mosso* *pp* *ben marcato*

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THE ETUDE

Page 523

*ben marcato* *p poco a poco accelerando il tempo* *fz* *fz* *cresc.* *ff* *fz* *fz*

## INTERNATIONAL PARADE MARCH

A splendid march, just what is needed at this time, introducing the National Anthems of the Allies. Grade III½ WILLIAM R. SPENCE

Tempo di Marcia

TRIO

\* From here go back to 8 and play to Fine; then play Trio.  
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"America"

"God Save the King"

"The Star Spangled Banner"

"The Marseillaise"

TRIO

# JACKKEY THE SAILOR BOY DOLL

CONSTANTIN STERNBERG, Op. 116, No. 2

No. 2, from a unique set of character pieces, *The Dolls* by the well-known concert pianist and teacher, Constantin Sternberg. Of real musical and educational value, apart from their novelty.

## THE POETIC IDEA

The piece embraces the two principal moods of a sailor boy—the two poles—so to speak—of his spool life: the joy of travel, the pleasure of seeing places and peoples hitherto unknown to him, a gladness of heart that expresses in the dance; and—every once in a while—the

sadness of being separated from home and loved ones, separated by thousands of miles of water. These two moods should be born in mind by the player: the cheerfulness of the dance and the languor of longing.

## THE TECHNIC

In the Allegro parts the left hand should maintain a sharp staccato (unless otherwise stated, as in the second half of measure 8 and in measure 20) the eighths should have the short sound of sixteenth notes. In the Andante part the right hand should play with a round,

singing tone, while the left hand may be—judiciously—supported by pedalling. As to the method of using the pedal “judiciously,” enquire of your own ear and follow its promptings.

## NOTICE

When playing the piece for friends or in public, the player may speak the words that are printed and supposedly spoken to the doll. The chords connecting the various parts should be played slowly

enough to allow all the words to be well pronounced during the sounding of the chords.

## Allegro gioioso

Jackey, let's have a regular sailors' dance! What do you call it? Hornpipe? All right!

Now, Jackey, sing the song you sing when far away from home, the song of home and mother:

## Andante

Here joins the chorus, all homesick.

O, Jackey, the song is fine, but it makes you sad—you'd better dance again.

## Allegro come primo

## MENUETTO

Arr. by M. Greenwald

F. SCHUBERT, Op. 28

Originally in B minor, this noted classic, as arranged by Mr. Greenwald in A minor, is brought within the range of many aspiring students. Grade III.

Allegro moderato M.M. = 126

## GIRL SCOUTS

MARCH

LESLIE W. ABBOTT

Spirited, rhythmic and easy to play. Grade II.

Tempo di Marcia (Vivace) M.M. = 108

## A MEADOW LARK

PAUL LAWSON

A graceful and melodious teaching or recreation piece, by a popular writer. Grade II $\frac{1}{2}$ 

Andante M.M. ♩ = 144

*p*

*Fine* *mf*

*p*

*D.C.*

## SWAYING BRANCHES

WALTER ROLFE

An excellent teaching or recital piece, having both themes in the left hand. Grade II $\frac{1}{2}$   
Andantino con moto melodia marcato M.M. ♩ = 144

*mf*

*rall. e dim.*

*mf* *rall.* *Fine* *p*

*D.S.*

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## FAIRIES EVERYWHERE

DAVID DICK SLATER

From the attractive set, *Pictures from Fairyland*.  
Play like a nocturne or reverie. Grade II.Fairies in the meadow,  
Fairies in the air,  
Fairies in the deep sea,  
Fairies everywhere.

Rather slow and very smooth M.M. ♩ = 48

*p*

*Fine*

*p*

*rall.* *D.C.*

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# IN NATURE'S GARDEN

## VOCAL OR INSTRUMENTAL

GEO. L. SPAULDING

A useful easy teaching piece which may be either played or sung, or both together. Pretty and attractive. Grade 1½

Andante M.M. = 72

Ev-ry sun-ny day, chil-dren love to play, In a ver-dant  
pas-ture not so far a-way; There wild flow-ers bloom in this ample room, Garn-ish-ing the mead-ow with their  
dainty, sweet per-fume. Clov-er blos-soms white, purple too, in sight. But-ter-cups and dai-sies help to keep the pic-ture  
bright; Na-ture seems to know just where to be-stow, All the col-ors in a tan-gled row.

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# SOLACE

SIBLEY G. PEASE

Transcription by Sol Marcossion

Originally for the organ, this charming number, as arranged by Mr. Marcossion, will be found unusually effective on the violin, if played in broad singing style.

Violin: *Andante dolce*  
Piano: *Andante M.M. = 72 p dolce*

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Un poco piu mosso  
*a tempo*  
*rit.*  
*cresc.*  
*decresc.*  
*dolce espressivo*  
*rit.*  
*a tempo*  
*rit.*  
*a tempo*  
*rit.*  
*morendo*



## DREAMLAND ROAD

WILLIAM BOGER

A dainty new encore or recital song by a talented and promising young American pianist and composer.

## Andantino grazioso

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MARIAN CORYELL

AUGUST 1916

AUGUST 1918

## Marvels of Human Hearing

By Dr. Leonard Keene Hirschberg

The parchment which separates the inner from the outer ear is not only finer than the real sheepskin of a small kettle drum, it is also attached to a small muscle, which, when needed, tightens up to deaden loud noises when they strain the membrane. Furthermore, the eardrum is stretched unevenly across the opening in order to receive and transmit accurately to the chain of bones behind it, air movements from 30 to 40,000 per second. In the inner wall of the middle ear are two small drums. One is across an oval opening, into which the stretch-shaped bone fits. The other stretches across a round opening.

Just behind these two little drums lies the third or internal ear, shaped like a conch or periwinkle shell. Its broad end lies against the two openings. Instead of one spiral canal it has two, one of which lies behind each of the small drums.

Just behind the oval aperture lie also (like two pretzels) the three semicircular canals. It is the fluid in the arms of these "pretzels" which make for your stability. They are created on the principle of a carpenter's spirit level, one foot to all, one flat, and the third right to left. By them you feel "fine," "upright," "dizzy," "head going around" and "top-heavy." The semicircular canals tell you where to shift your "center of gravity."

The inner ear is a Pandora's box of marvels. Round and round the double, conch-like spirals, resting on the fine membrane, which divides them, are something over 3000 little knob-tipped rods. They are graduated in size just like the hammers, for the strings of a piano. Each rests in a hollow pad made for it. A fluid surrounds them and communicated air movements—sound vibrates—to the appropriate rods.

The membrane upon which these rest is said to consist of an almost infinite

number of strings, which become progressively shorter and shorter as they reach the point or apex of the conch shell. By means of this piano-like apparatus, sounds are carried to the rest of your "person" by way of little nerves, which come from the strings and are sorted out in the central switchway, to wit, the brain.

If an orchestra plays a symphony you will only appreciate it if in childhood and youth enough hammers and strings of the inner ear have been made pliable enough to ensure and vibrate with "every little movement" of the selection. These sounds are transmitted by the outer ear through the drum to the three bones across the middle ear to the oval drum and to the round inner drum. The semicircular canals will make you turn your head in the direction of the music and balance your poise while the vestibule, with its vibrating hammers and strings will help your personal self to begin to appreciate the composition played.

A large nerve, as thick as a thread of English wool, forms the link of the three ears on the right side—and the left side also—with the general roundhouse, the brain, which is the shifting and sifting center of all sensations, perceptions and memories. Just as there is a real distinction between looking and seeing, so there is one between listening and hearing. A person who merely sees a thing may have no clear account of what he sees. His personality and mental self has not received it. Consciously and attentively he was blind. His gaze has been checked while in a "brown study." When he really looks at a thing his ego takes in the eye-messages fully. Similarly, you may hear a great deal with your ears, but you can only listen with all your fabric and tissues attuned to the rhythm of the sounds which enter the ear.

## The Spare-Time Test

By W. F. Gates

A SUCCESSFUL employer of many men gave as one of the reasons for his seeming skill in finding the right man for the job, "I find out what a man does with his spare time."

Notice that he didn't appraise the care or the skill with which the man carried on his regular work. We may well imagine that the man whose leisure hours were filled with cards, beer, cheap picnics, and yellow novels had small show with that employer. We equally may guess that the man whose spare time was spent in the night school or the public library or quiet home society given an extra chance to make good at the works.

There is a thought in this for the music student. Not so much for the casuals, perhaps—I have a friend who calls them the casuals—but for those who are preparing for the profession, the question is pertinent. What are you doing with your spare time?

A certain amount of your day is given to theory, piano, violin, voice. By practicing your allotted time you may become able to go as far as your talent, natural equipment and good sense will take you. But with only the ability to perform, you will be regarded as one of those known to all as "musicians."

Music is strongly tied up in its develop-

ment with many related subjects. The more you supply yourself with knowledge on these subjects, the more they will reflect power and understanding to your musical life. You have two or three hours a day unoccupied with study or necessary outdoor exercise. What are you doing with them?

If you have mastered your own language, why not study another? Don't think you have mastered your own if it is only as far as the grammar schools take you. Study English rhetoric and English authors first. Then take up French, which, with English, will become more and more the language of the world. If you have not studied the history of the countries in which music came to its fullest development, you will not be able to correlate the history of music (which, of course, you are studying?) with that of the time of which the music was an expression. Get hold of Ridpath, or some other lucid and interesting historian. History is something other than old Greek and Roman dates; it is to get in touch with the people of the various epochs—there is the real history.

Some time, later, for psychology, for pedagogical study, for a resumé of the arts. All this study is not far afield from your specialty—it is simply accumulating vital stores to your own foundation in your chosen art.

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## Violin Correspondents Answered

A. D.—It is impossible to give you advice about the proper kind of a bridge, and the correct measurements, without seeing the instrument. Better take the violin to a first-class violin maker, and leave the matter to his judgment. It takes years of experience, and thorough knowledge of the violin, to fit a bridge properly. You would not try to repair your own watch, so why try to fit the bridge yourself, for that is equally difficult.

M. R. S.—Whether you have made good progress or not depends on how you play the conditions you name. Impossible to advise without hearing you play.

H. K. A.—According to the label in your violin the instrument was made by Johann Stainer, in Aham (in village in Germany), in the year 1710. Whether the violin is a genuine Stainer or not can only be ascertained by having it examined by an expert judge of violins. Stainer marked his violins by a paper label pasted inside the body.

2.—The G string should be higher above the fingerboard than the A, since the tension of the G string is much less than the A. No exact rule can be given as to the height of the bridge, since different violins require bridges of different height.

W. J. D.—The label in your violin is a copy of the one used by J. Stainer, the greatest violin maker of Germany. It is extremely doubtful if your violin is a genuine Stainer. You can get imitation Stainers at any price, from \$5 up to \$25. In playing light-sound, pianissimo, the great majority of violinists use the forefinger only. Great speed can be obtained by using the latter method. The violinists who have any great talent, and who are naturally gifted, are graded as follows: 6, grade 1, elementary; 5, grade 2, intermediate; 4, grade 3, advanced; 3, grade 4, very difficult; 2, grade 5, most difficult; 1, grade 6, the highest. The grading is purely arbitrary, as there is no uniformity of the grading by the various music publishing houses. A violinist may earn a living by playing light (without pressing it) fingerboard, at certain odd, dubious or the stringing, 1/4, 1/2, etc. This produces a very strong, but unattractive, sound. The violinists who name here, or their present agents, 3—Paganini's variations, 4—Grieg's concerto, 5—Bach's concerto, or 6—Vivaldi's concerto, are in a way of great difficulty for the violin.

V. A.—Your letter does not state how far advanced you are. However, you doubt not that it is probable to get, Schradieck's Scale, Sevcik's School of Solo Violin, Vols. 1, 2 and 3, and Kreutzer Studies, Vols. 2 and 3, and the Kreutzer studies, more important, and it is to study with a good violin teacher.

V. C.—In holding the bow, some authors have advised holding the thumb opposite the middle finger; others, at Crouzet's, opposite the second and third fingers (holding the finger). 2.—The violin you mention have a good reputation as a violin, since it has been played by some of the great violinists of the violin of Cremona are valuable.

P. J.—Before you decide on studying to become a professional violinist, you had better consider the best violin available in your large city nearest your home. He can hear you play and ascertain whether you have sufficient talent for a professional. If his report is favorable, you had better study in a large city, where you can get the musical advantages which are absent in small places.

M. M. L.—There is no "average" of earnings of concert violinists. The violinists who have any great talent, and who are naturally gifted, are graded as follows: 6, grade 1, elementary; 5, grade 2, intermediate; 4, grade 3, advanced; 3, grade 4, very difficult; 2, grade 5, most difficult; 1, grade 6, the highest. The grading is purely arbitrary, as there is no uniformity of the grading by the various music publishing houses. A violinist may earn a living by playing light (without pressing it) fingerboard, at certain odd, dubious or the stringing, 1/4, 1/2, etc. This produces a very strong, but unattractive, sound. The violinists who name here, or their present agents, 3—Paganini's variations, 4—Grieg's concerto, 5—Bach's concerto, or 6—Vivaldi's concerto, are in a way of great difficulty for the violin.

photographic records. It is doubtful if over three or four violinists in the whole world earn the latter amount. Concert playing is 4—Harnett are produced by coaching the string light (without pressing it) fingerboard, at certain odd, dubious or the stringing, 1/4, 1/2, etc. This produces a very strong, but unattractive, sound. The violinists who name here, or their present agents, 3—Paganini's variations, 4—Grieg's concerto, 5—Bach's concerto, or 6—Vivaldi's concerto, are in a way of great difficulty for the violin.

J. R.—If your violin is tuned correctly, both the intervals will be in tune in core, not time if fingered correctly. 2.—For easy time you have to practice, the first grade pieces, by J. S. Paganini, and Ten Violinists First Book, by H. Kreis, and Ten Violinists First Grade Pieces, by P. A. Franchini.

H. Q.—Your violin was evidently made by an obscure Parisian violin maker, quite an unknown to fame. However, it may be an excellent instrument. Do not try to fit the neck and make other repairs by a professional violin repairer in order to secure the best results.

R. K. S.—No doubt a pupil with real talent, commencing in early youth, could acquire sufficient technique with two hours daily concentrated practice to play the easier violin concertos after six or eight years' study. Sevcik requires from six to eight hours daily practice from his pupils who are studying for the profession. The great violinist and teacher, Sauer, says in his Violin School: "The amateur should not spend at the most two hours daily on his violin, with such application, if he does not attain to the greatest proficiency. The amateur should make such progress as to afford himself, as well as to the instrument, the greatest pleasure in playing, in accompanying the piano-forte, and in orchestral playing."

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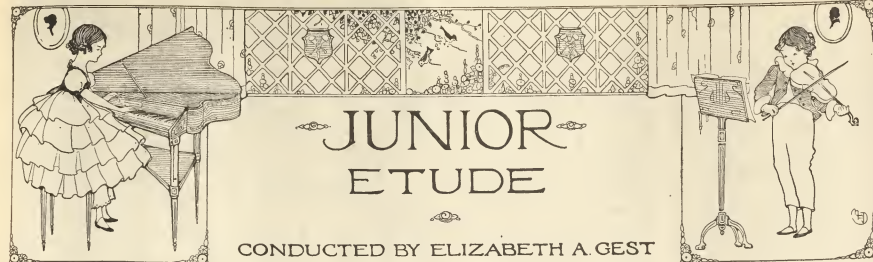
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## Bird Musicians

Who says the birds do not study music? Did you hear the young birds about five o'clock in the morning learning to chirp, and notice the parent birds giving beautiful examples for the little ones to follow? Of course you did, although, perhaps, you did not know it at the time. You just thought to yourself—"Oh, those noisy birds. They are a nuisance."

And did you ever happen to be in the vicinity of a young rooster learning to crow, and notice the improvement he makes from week to week? He works and on that crow of his, and practices regularly every day, and although you might not think that it would require much skill for a rooster to crow, still, it is a beautiful poem of self-expression, and he puts his best effort into his youthful attempts.

Have you ever heard a cuckoo? No doubt you have heard pieces of music which imitate him, anyway. He always sings



a major third, and the little wooden cuckoos in the clocks imitate him very clearly.

One thing noticeable about his music is his calmness, and he really seems to "count" when he sings. He says



and he never forgets the rests. Some time when you accidentally forget to count a rest just think of the calm little cuckoo and you will not forget it again.

The quail is another bird which pays attention to rests. Did you ever hear one sing "Bob-White?" He sings it something like this:

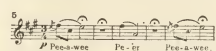


Sometimes he sings two "Bobs" to one "White," but the rests are never slightest.



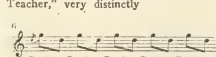
And then there is the peaceful little "Pewee." Have you ever heard him? He

sings at any time of day, in his deliberate, careful way, never in a hurry, never excited, and never loud. He says distinctly:

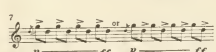


Have you not often heard that plaintive little song on a hot day? He never forgets his rest, either; in fact, he makes it more important by putting a pause on it!

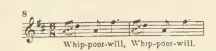
Quite the other extreme is the Oven-bird. He is always in a hurry and excited, and sings at the top of his lungs. F. Indeed, he makes a great deal of noise for such a small bird. He is often called the "Teacher Bird," because his song seems to say "Teacher, Teacher, Teacher," very distinctly



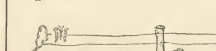
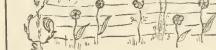
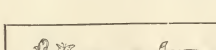
Some writers tell us that he accents the first syllable, and others say the second. The next time you hear an Oven-bird pay particular attention to his accent, and decide where you think he puts it.



Then the "Whip-Poor-Will" is another singer that is easily imitated, and he sings a very simple song, also. He sings



very plainly, but different individuals suit themselves in the manner of singing



WHAT THE WILD ROSES SANG.

## What To Do In August

AUGUST is a good time to do some "odd jobs" in making ready for the fall. You will probably go back to school in September, and music lessons will begin about the same time.

Are you going to be ready to start your season with interest and enthusiasm, or are you letting yourself become musically lazy?

Are you keeping up your work or are you wasting your summer? Are you going to resume your lessons a few degrees ahead of where you were when you stopped, or are you letting yourself slip back a little during vacation? No matter how or where you are spending the summer do not let yourself go back.

Even if you are away from home and have no opportunity to practice, you can spend a few minutes every day doing technique on a table—just to keep from sliding back—and you can accomplish wonders with a pencil and paper.

Review your major and minor scales and arpeggios by writing them down as quickly as possible, and write the fingering with this. This will keep your mind wide awake and in good condition to guide your fingers when you get back to your piano.

Then, if you read a little musical history? If you read a few pages a day you will know a surprising amount when the music lesson season begins, and it will help you to become the brightest member in the music class next winter. Summer will soon be over, so make the most of what remains.

## "Doing Our Bit"

Will you help make a Junior Etude Blanket?

How many of you can knit? You may think that is a very funny question to ask music students, but you know, everybody is knitting now, even boys, because the men in our army and navy must be kept warm and comfortable.

Do you not think it would be a good idea for us to do something of the sort together? It is always interesting to do things together! You have all heard of the convalescent blankets which the Red Cross has made for the soldiers in the hospitals, have you not? Probably some of you have made some squares already, so why not make a Junior Etude Blanket? Each Junior reader will send one square (or more, if you can), and we will have them put together (someone has already promised to put them together) and give the blankets to the Red Cross for the convalescent soldiers and sailors.

The squares can be made from bits of yarn, any color and all colors, but they must be seven (7) inches square. It

## Musical Questions Answered

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronome markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. What does the word scenario mean?—J. H. J.

A. It is the preliminary outline of the plot and main scenes of an opera submitted by the librettist to the composer or to the manager for acceptance before any work of writing out in full is commenced.

Q. What kind of an instrument was a "Hannabacher"?—Student

A. This is simply an early name used in Germany for what we now call a harmonium. Beethoven in 1818 issued his Opus 106 with the super-scrip for a dramatic sonata in B-flat major, Opus 106, which was written for the instrument, Hannabacher. Beethoven, however, returned to the Italian form of the word in his later works, but not until after he had played an opportunity for the curiosity of later generations.

Q. What is the real meaning of "intention"? I recently heard a lady say that the intention of a certain singer was very beautiful.—R. Y.

A. In the sense you give intention simply singing or playing in tune. The pianist does not have to think of this as an intention, as he is made for him, but with the violinist intention or the ability to play in tune is in tune.

Q. Have any of the writers of theoretical music ever made reputation as composers? Richter, Mors, Hauptmann, Puchs and others seemed to be famous only for their opinions and not for their deeds.—Inclusive.

A. You are forgetting Rimsky-Korsakoff, Jadschakow, Berlioz, Kiel, Heinenberg, Schalk-Lewsky, Hamann, Kien, and others. All of them have written on musical theory, to say nothing of (Schalk's) and Arthur Foote, in America. Hauptmann, by the way, was highly respected as a composer in his day. He wrote fifty opus numbers, including one opera, which was given many times.

Q. Who writes the part of the composition that is marked "Coda"?—the composer or the editor?—O. S.

A. As a rule the coda has been written by the composer himself, but occasionally the same editor has put in a simplified form. Just wrote a great many notes.

Q. Can a whole rest be employed to denote a rest for one measure, or is it necessary to use four quarter notes to the measure less than four quarter notes to the measure

or more than four quarter notes to the measure, as in 6/8 time?—B. D. E.

A. In the measure of 6/8 time you can use the whole rest instead of the dotted half rest. In fact the whole rest is very frequent in the music of the 19th century, but the time is not 4/4.

Q. Why is it that people in Italy use a certain part of the world popular? Is it due to a peculiar formation of the ear?—W. T.

A. Yodeling is a form of the falsetto voice, and is used by the Italian, the Greek and the Swiss employ this due to the nature of the country. It does not seem to be indigenous to any other part of the world. In the Swiss mountains or the Alps in general it is necessary for people to communicate at a long distance and the shrill, penetrating notes of the yodel seem to do this wonderfully well.

Q. Was the Jubilee Overture of Weber which concludes with "America"?—God

A. The Jubilee Overture was composed by an English composer—California. Teutonic. It was written for the Jubilee of the British Empire in 1901. It was written to celebrate the fiftieth anniversary of Queen Victoria's accession to the throne in 1837. The work was first performed in 1901.

Q. In selecting programs for a small church choir, how high should the standards be?—The small church choir.

A. Better put your question in another way. In selecting music for a small church choir, avoid selecting compositions which go above A above the staff. Only occasionally should you get a group of singers capable of singing B-flat, B or C without beautiful results. It is a pity that a good church music which does not run too high.

Q. Who is considered the greatest composer of Portugal?—P. F.

A. Marcus Antonio da Fonseca Portugal is generally considered the greatest of Portuguese composers. He was born at Lisbon, May 24, 1870, and died at the age of 40, in 1910. He was educated at the Conservatory of Music in Lisbon. He was an operatic director in his native country, and he wrote several operas, among which were "O Gato da Rua" and "O Gato da Rua". He wrote many songs, and he wrote many songs, and he wrote many songs.

were also greatly beloved by his countrymen. He was probably the most famous of all composers of Portuguese ancestry. However, John Philip Sousa—but who could forget him!—was called "the American."

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As the plates for this volume are almost ready, it will be only a short time before the offer is withdrawn. For the time being, the special advance price for this volume is 35 cents a copy, postpaid.

### Mozart Album

We expected to withdraw the Mozart Album from the special offer this month, owing to delays of one kind or another, which we will keep this offer in force for another month. It will be a gem volume. It will contain all the favorite Mozart pieces. Any one of the pieces in this volume will be worth the price of the entire volume. Our price for the special offer is 35 cents a copy, postpaid.

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### New Standard Collection

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This volume is now about ready, but the special offer will be continued during the month of August, as an excellent opportunity for violin students to acquire possession of a valuable collection of music for the intermediate grade. This volume is printed from our special large plates, and contains many more pieces than any other music book of this kind, and are by the best classic, modern and contemporary writers. They are chiefly for intermediate grade, with a view for home playing or recital work and such.

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### New Orchestra Folio

The New Orchestra Folio is still in course of preparation. It is quite an undertaking to get a work of this kind done as this is particularly so with American women composers. We have now quite a number of women who have a knowledge of the intricacies of musical composition equal to that of any of the male composers. Women possess qualities by nature that are extremely valuable and come into play in musical composition very prominently. There is a delicacy and refinement and tenderness that no man possesses. There is no reason why we cannot have a George Ellington, a Margaret DeAngelis, a Harriet Beecher Stowe of musical composition.

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The advance of publication price is 35 cents, postpaid.

### Paul Wach's Album

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The late Paul Wach was one of the most successful of the high-class drawing room music. A Frenchman himself, he wrote in the modern French manner. His works contain rare melodic inventions, as well as brilliant musicianship. Many of his pieces, such as *Shower of Stars*, *Bellet Mignon* and *Easy Finger*, have proven wonderfully successful. We have now in the process of compilation an album of his most favored pieces, which will be the best Wach collection ever issued.

In advance of publication we are offering copies at the special introductory price of 25 cents per copy, postpaid.

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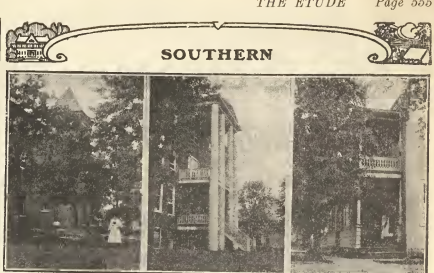
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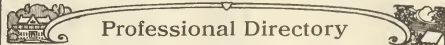
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